ESSAYS

ON

INDO-ÂRYAN MYTHOLOGY

BY

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"Parokshapriyâh iva hi Devâh pratyakshadvishah".

(pp. 103, 478).

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"We are all fallible, and we are fallible either in our facts, or in the deductions which we draw from them. If therefore any of my learned critics will tell me which of my facts are wrong, or which of my conclusions faulty, let me assure them, that . . . . . I shall always count those among my best friends who will not mind the trouble of supplying me with new facts, or of pointing out where facts have been wrongly stated by me, or who will correct any arguments that may seem to them to offend against the sacred laws of logic."— *Max Müller.*

(Theosophy or Psychological Religion, p. 543.)

PREFACE.

MUCH of what is usually stated in a preface will be found mentioned in the Introduction.

THE printing of the work with the Introduction, but without Index, was completed in July last, and thereupon the book was registered under Act XXVI of 1867. For one reason or other, chiefly the difficulties met with by the printers owing to the prevalence of Plague in Bangalore, the printing of the Index was delayed till now.

MY attention was drawn in the early part of September last to the Right Hon. Professor Max Müller's latest work, Contributions to the Science of Mythology, a copy of which was obtained from a well known Firm of Booksellers in Madras in the early part of this month on the receipt of their supply from England. I owe much to his earlier publications, and if I had read this new work from his pen entirely devoted to the Science of Mythology, I should have been able to refer more largely to his views. Among other books of reference, Dr. Muir's Sanskrit Texts with translation, Mr. Griffith's translation of the Rig Veda, Dr. Haug's translation of the Aitareya Brâhma*n*a and Pandit Târânâtha Tarka-Vâ*k*âspati's Sanskrit dictionary, which quotes many Purânic and Vedic stories, have been very useful to me.

BANGALORE, 22nd December 1898. } NARAYAN AIYANGAR.

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In Indo-Âryan mythology solar, lunar, and astral myths, coupled with parables, puns, riddles and paradoxes, play an important part, and contain in most stories esoteric or hidden Vedântic meanings. Among the astral myths, the Orion *Mri*ga and Aldebaran Rohi*n*î are the most important asterisms, as in the early Vedic time the month of the vernal equinox was witnessing the sun in conjunction with them, and as they represent Sacrifice and Vâk. viii—xii

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अ	...	a	ड	...	*d*
आ	...	â	ढ	...	*dh*
इ	...	i	ण	...	*n*
ई	...	î	त	...	t
उ	...	u	थ	...	th
ऊ	...	û	द	...	d
ऋ	...	*ri*	ध	...	dh
ए	...	e	न	...	n
ऐ	...	ai	प	...	p
ओ	...	o	फ	...	ph
औ	...	au	ब	...	b
क	...	k	भ	...	bh
ख	...	kh	म	...	m
ग	...	g	य	...	y
घ	...	gh	र	...	r
ङ	...	ṅ	ल	...	l
च	...	*k*	व	...	v
छ	...	*kh*	श	...	*s*
ज	...	j	ष	...	sh
झ	...	jh	स	...	s
ञ	...	ñ	ह	...	h
ट	...	*t*	ळ	...	*l*
ठ	...	*th*	ः (visarga)		*h*

Abbreviations.

R. V.—*Ri*g Veda.

Ai. Br. / Ait. Br.—Aitareya Brâhma*n*a.

Taitt. Sam.—Taittirîya Samhitâ.

" Br.— " Brâhma*n*a.

" Âr.— " Âra*n*yaka.

" Up.— " Upanishad.

*S*atap. Br.—*S*atapatha Brâhma*n*a.

Br. Up. / Br. Âr. Up. / B*ri*h. Âr. Up.—B*ri*hadarâ*n*yaka Upanishad.

*Kh*ând. Up.—*Kh*ândogya Upanishad.

Mu*nd*. Up.—Mu*nd*aka Upanishad.

*S*vet. Up.—*S*vetâ*s*vatara Upanishad.

Râm.—Râmâya*n*a.

Mahâ Bhârt.—Mahâbhârata.

Bhâg. Pura*n*a.—Bhâgavata Purâ*n*a.

INTRODUCTION.

*S*rîvatsa appears and is received with due respect by Âtreya and Bharadvâja.

*S*RÎVATSA.—Âtreya! I have heard about your work from this your bosom friend Bharadvâja. Concern is, I learn, felt that, being unknown beyond a small circle of friends and sympathisers, you have no patron among the great men known to the literary world to take you by the hand and introduce you to it. I think you may introduce yourself with such information as would give an idea of what you are and how you came to entertain the theories which to many are likely to strike as being very strange.

ÂTREYA.—I am but an amateur, a strange one, as Bharadvâja has often whispered to me; and I do not know how far my performance would be liked by experts and critics.

*S*RÎVATSA.—An amateur will be allowed at least this merit—that he has an intense love for his subject. His happy world must be wholly himself and his work.

ÂTREYA.—Then, in addition to a few lines about young days which in nine cases out of ten will have a halo of poetry in all homesteads and which nobody who is allowed to speak of self can refrain from touching upon, I shall say only so much about myself as would show my incompetency to do full justice to the vast subject of Indo-Âryan mythology.

I.

Salutation to the Lovely Boy Vish*n*u-Vâma*n*a, Who by his three strides pervaded the whole universe, and Who is the Infinite Spiritual World in the heart of man!

I was born in August 1846 in a small town south-west of Mysore. I belong to a *S*rîvaish*n*ava family of the Gotra of Atri, with the K*r*ish*n*a-Yajur Veda as its *S*âkhâ and Âpastamba as its *S*ûtrakâra. My father was the Manager

of a branch office of the British Commissariat Department and was highly esteemed for his goodness and respectability. He married my mother on the death of his first wife, who bore him three sons and two daughters some of whose children are older than myself, for I delayed coming into the world, having been preceded by four uterine sisters. This has given me the proud rank of being older than my age, by being uncle to older nephews and nieces and grand-uncle to their children. My mother, extremely orthodox and religious and gifted with a strong retentive memory, had, in addition to learning numerous vernacular songs of Purâ*n*ic stories from her infancy, begun, some years before my birth, a session of hearing the popular Purâ*n*as read out in Sansk*ri*t and interpreted in the vernacular, so that when I came to be in embryo I was in a mother who had imbibed much Purâ*n*ic lore. But a great danger threatened me, for she was attacked by cholera, and although she revived, the dire disease had reduced her to such a poor condition that the female gossips who gathered round her convalescent bed decided that her case that time was one not of being with child but of a tendency to obesity which Devî Mârikâ did well to remove. If, as the Hindu idea is, a soul when in the womb is in a conscious state, even knowing all about its previous transmigrations, I must have mentally laughed at the decision arrived at by the dames, when really I had the prospect of being born and brought up in a good family. My mother's faith, combined with her Purâ*n*ic knowledge, made her verily liken my birth to that of king Parîkshit to destroy whom in Uttara's womb A*s*vatthâman discharged the apâ*nd*avâstra but whom K*ri*sh*n*a protected. To her mind, K*ri*sh*n*a had taken me out during her illness and placed me in again when the danger was past; for had she not heard of the transfer of Balarâma in embryo from Devakî to Rohi*n*î for the sake of protection from cruel Kamsa?

She was allowed to give any name she liked to her first son and she named me Nârâya*n*a after her own father whose

only issue she was. If there was a custom in vogue to name one after the star of his nativity, I should have been named Kârtika or Kârtikeya, after that beautiful asterism, the K*ri*ttikâs or the Pleiades.

Coming to an age which I can recollect; into my young mind my mother poured all her Purâ*n*ic lore. The time for imparting it was mostly the time when mother and children sat round the mill stone and ground jointly all sorts of corns and pulses during a week or so previous to K*ri*sh*n*a's Jayantî for making all sorts of victuals to be offered to that Beloved Child. Every time the mother-narrator took breath the young ones were bound to say 'ay' to indicate they had heard her attentively; so that there was the triple harmony of her voice, the chorus of ays and the mill-sound, which latter was no doubt the most delicious music to my young ear as I had a personal interest in it; for, as my birthday was only one day before the Jayantí, my feast was made to merge in K*ri*sh*n*a's: I was simply to wait for a day with the usual fasting till the time of worship and then eat for days afterwards the good things, so many as in no mortal's birthday-feast are prepared.

Along with Purâ*n*ic lore, my mother had told me all about her belief regarding my Parîkshit-like birth, the vision of light she once had in which she saw the lion-face of the Narasihma incarnation of Vish*n*u, and the visions of God which the priest of the family was stated to have had. So, I took it into my head to think that God K*ri*sh*n*a, who as a boy had freely played with the Gopa boys, should appear to me (for was I not a boy?) and make me learned at once by impressing His conch on my mouth as Vish*n*u did to Queen Sunîti's young son Dhruva who, thus impressed, began to pour forth most profoundly learned praises of Vish*n*u and got a world for himself in the North Pole Star. But let my young self do whatever I may—close my eyes well in a lonely room (just to coax the Boy God not to feel shy) and put out

my tongue ever so long—nothing was impressed upon it. This showed that I was not fit to receive any occult knowledge and gifts, and that I must, in order to become lettered, croak over my books incessantly (as the Kanarese saying is) like the frogs of the rainy season. But in my native village all I could accomplish in English was to do my spelling book and vocabulary and write a passable hand.

At the early age of 14 I had the misfortune of losing my father. Kind relations did their best for the support of the family and the education of my younger brothers. As I was able to drive my quill, it was intended I should enter the public service at the earliest opportunity.

My maiden crop of self-earning was when a high placed elderly English Officer came from Madras on a hurried tour without his clerks and presented me with 10 Rs. and a penknife for being his writer for three or four days. I recollect with regret that boyishness overrode good manners; for on one of those days, seeing his face whitened with soap in the operation of self-shaving—an operation never before witnessed—I burst into a fit of smothered but irrepressible laughter, at which he growled terribly but which he at last generously forgave, adding bounty to forgiveness, for, the remuneration received was too much for the paltry work that was done. I was then about 15. Two years later I got into the public service as a clerk in the English Department of a big office in the northern part of Mysore, and by trying to make out the meaning of the letters copied by me, I began to pick up a smattering of English.

Like my English, I had to pick up my Sansk*ri*t by self-study, without undergoing a regular *S*îkshâ in grammar, logic, alankâra, Dharmasâstra, Vedânta, &c., in the orthodox manner. One incentive to know Sansk*ri*t was the desire felt for mastering the literature that had grown about the burning questions of widow re-marriage and sea-voyage in both of which my sympathies, though without influence, were on the side of the reformers. I had to learn a bit of Bengâli also to be able to understand Pa*nd*it

*S*rî Î*s*vara*k*andra Vidyâsâgar's work on the subject of widow re-marriage. Books and dictionaries are no doubt silent teachers. But self-study, or silent study, of a dead language has its disadvantages; for, although I have tried to read and understand some of the ancient Sansk*ri*t works, I am not able to speak or write in that divine language.

In the latter part of 1876 I travelled on a pilgrimage in Northern India, and I consider it an event in my life that I had the privilege of seeing the venerable Pa*nd*it Î*s*vara*k*andra Vidyâsâgar at Calcutta and also the celebrated Dr. Râjendralâla Mitra and Kristodâs Pâl. Ascertaining from me that the epithet, Aiyañgâr, affixed to *S*rîvaish*n*ava names in Southern India, is a compound of two words, the Tamil 'ai', five, and the Sansk*ri*t 'añga', sign, and means one who has certain five signs or essentials of *S*rîvaish*n*avism, the Pa*nd*it said humourously:—'Then, may I call you a *Pañk*âñgî in unmixed Sansk*ri*t?' I had to remonstrate saying—'Please, do not Sir! for that might reduce me to a Pañ*k*añga-Brâhman, an astrologer, which I am not.' On one of the days of my stay with him he put me in his own palanquin and sent me to see the Sansk*ri*t College; and reclining with face sky-ward I laughed throughout the way at the strange sounds sung by the bearers and at the thought of:—'Here I am, a nobody in my own country, going in Naravâhana, like Vai*s*rava*n*a even in the capital of India!' At parting, the Pa*nd*it presented me with valuable books, which, though greatly adding to the bulk of my luggage as a third class passenger, I carried cheerfully; for did not even God Indra carry loads of fuel several times in his studentship of Brahmavidyâ under Father Prajâpati?

But I nearly lost the books by getting myself left in the Railway Station next to Shahjehanpur, the train having moved on with the bag containing them and all my things. Making a sign to the guard that my bag was in the train, I ran over the line to catch the train before it left the big station, but by the time I could get there with my boots

in my hand (for my feet, booted in Calcutta for the first time in my life, were not well accustomed to them), the train had passed on, but the guard had dropped down the bag in the station-master's room.

By the next train I reached the junction station on my way to Delhi, to where every body was going for the epochal event, which may be truly called the Râjasûya of Historic India, when Her Most Gracious Majesty the Queen assumed the title of Empress of India. Train after train of passengers from Cawnpûr side would pass on to Delhi without an inch of space for any of the passengers collected at the junction station to get in. Among these were a few native dignitories of Oudh, whose influence with the station master procured at last two open trucks, into which they and I and as many others as possible threw ourselves in a rush, and being linked to the next train that came, we were conveyed like so many bricks of the Empire. The golden orb of day on high became an umbrella as it were of genial warmth to protect us from the cold of winter.

Although India is a large country of diverse languages, castes and creeds, still the Vedas and *S*âṣtras, from which the creeds have sprung like so many rivers from the same Himâlayas, and the Purâ*n*as and the classics, which are held in common esteem, have been exercising a unifying influence, despite differences, so far as the Hindus are concerned. As regards the other religionists that form part of the Empire, the enlightened spirit of the present time in which a comparative study of all religions is most zealously carried on is trying to show that all of them, in whatever lands risen, are flowing into One Ocean. But, above all, a common sovereign, governing upon the principle of perfect religious neutrality and conceding equal rights of citizenship to all, seems to be a very great factor in welding the different peoples into one nation—a factor greater

perhaps than even a common religion. Although England, Scotland and Ireland were Christian their internal feuds did not stop until they became the United Kingdom. The best ideal of Government preserved in Sanskrit literature is one sovereignty for all India, achieved by putting down the mutual strife of petty principalities and then performing the Râjasûya sacrifice in which all those *principalities*, the centres of local strength, united in paying homage to the sovereign, the common strength of all; and the grand object of the Râjasûya is anamitra (p. 86), the state of being without enemy, internal and external—a state which can *only* exist *when the* sovereign is strong both morally and materially. Since there is this cement of peace and progress everywhere in India (and not less markedly in Mysore) need it be said that there are millions of bricks of all castes and creeds held together in unity in this our Empire, even like the universe, the grand solar and starry systems of which are held together as the shining bricks of the altar of the Great Sovereign Lord of Self-Sacrifice Whose Love is their cement (p. 448).

At Bombay, the hospitable Râv Sâheb Khanderâv Chimanrâv Bedarker welcomed me and introduced me to the already brilliant star of Bombay, K. T. Telang, who, with all his learning, struck me as extremely modest.

II.

A Hindu who, by means of the English language, imbibes the scientific spirit of the nineteenth century is sure to get something of a critical and analytical turn of mind and a freedom of judgment even in respect of religious legends. The fame of Professor Max. Müller had reached the small and remote town where I was employed more than 25 years ago and I lost no time in reading such of the learned Professor's works as I could get, the first being the *Chips*. I was very much struck by the solar and dawn theory about Purûravas and Urvasî. A confidence in this

theory was begotten when it was found from his *History of Ancient Sanskrit Literature*, pp 529 and 530, that so old an orthodox P*a*n*d*it as Kumârila had explained the stories of Indra and Ahalyâ and of Prâjâpati and his daughter as solar myths. Giving full scope to my imagination I could see nothing but solar myths in one form or other in many of the Purâ*n*ic stories, and as early as 1880, I was so bold as to read a paper in the Reading Room of Shimoga showing that Râma, the hero of the Râmâya*n*a, was the sun and *S*itâ the dawn. Not one of my hearers could concur with me. Still I held to my opinion and prepared a work dealing not only with Râma but many other Purâ*n*ic personages for submission to Professor Max Müller. But I kept it by as it struck me that the moon also had a great claim to be brought in. Thenceforward, in addition to the sun and dawn, the moon occupied my attention very much, and next the stars, of whom the moon is king, asserted their claims.

In the story about Tri*s*a*n*ku in the Râmâya*n*a I saw it stated that Tri*s*a*n*ku is a constellation hanging head-downwards in the sky. A local Joyisa (a name for astrologer in this part of India) that was consulted in about 1884 said that of the three stars of the Orion's Belt one was Ikshvâku, another Tri*s*a*n*ku and the third Kuru. Since then I began to gaze at the Orion, the deity of which is the moon, and fancied those kings to be merely three varied names of the moon as connected with the Orion under one fancy or other, thus: Ikshu is sugar-cane to which a line drawn over the Belt may well be likened, the three stars serving as the parvans, knots, of the cane. *S*a*n*ku is a peg and the straight Belt with its three stars might well be Tri*s*a*n*ku; but at last the conclusion was arrived at that Tri*s*a*n*ku was to be found both in the Orion and in the Southern Cross, in which only, the head downward form can be seen if the two stars above the Cross are added to it (vide p. 98 and 106). As regards Kuru, it was found from the Mahâbhârata (*S*alyaparvan, 53) that king Kuru ploughed

his sacrificial field and that therefore it was called Kurukshetra. Kuru means the *performer* of sacrifices (vide Kurusravana, p. 18). The great dictionary of the profound Pandit Târânâtha Tarka-Vâkaspati showed on Vedic authority that the sacrificial ground of the Devas was called Kurukshetra. Gazing at the Orion it was easy to take that beautiful starry square to be the sacrificial field of the gods, the sun and moon, in the sky. This idea next led to the stories connected with the shooting of the Sacrifice by Rudra and of its running to the sky in the form of a stag ; and the Harivamsa version made it clear that the Sacrifice-Stag was the Orion, either the Belt or the head of which is the asterism Mrigasiras, the Stag's head (vide the essay on Pravargya). Similar to the story of Rudra's shooting the Sacrifice-Stag was the story of Rudra's shooting the stag-form of Prajâpati referred to in Pushpadanta's Mahimna Stotra, which a Smârta scholar by name Bank Venkatappa of Chitaldroog read to me in about 1885 and the Vedic basis for which is to be found in the Aitareya Brâhmana, from which it is quite clear that the Stag is the Orion. About that story I read, in Dr. Râjendralâla Mitra's *Indo Aryans*, Professor Kuhn's comparison of it with certain German myths connected with the Orion as the Stag.

While on the one hand the Joyisa's pointing to the three stars of the Belt of Orion as Trisañku, Ikshvâku and Kuru led to the results above mentioned, it, on the other, led me at once to try to find in the Orion an explanation of myths connected with 'three' and other objects to which the Orion might be likened by the varied fancies of poets ; and I settled in my mind that the ancient poets likened the Orion not only to the sacrificial field but to various other objects, among which the castle is one. Among those myths, the Purânic story of Rudra's burning Tripura was the first that was solved as referring to the Orion, which, with the three stars of the Belt in its middle, makes a beautiful Tripura or three-castle, and which, so to say, is burnt up by

solar fire when the sun, who is one of the forms of Rudra comes in conjunction with it.*

The name Tripura, connected as it is with pura, castle, and the castle fancy of the Orion, directed my attention to the *R*ig Vedic name, Purandara, of Indra, who too is a solar god. It means 'he who demolishes the castle.' I had learnt from an English astronomy something about the precession of the equinox and I thought it probable that the sun's name Purandara arose at a time when the colure of the vernal equinox was passing through the Orion.† About this more anon.

Pondering over many Vedic and Purâ*n*ic stories, I came to entertain the idea that our ancient poets had systematically metamorphosed the heavenly objects as human beings, extraordinary *R*ishis, demi-gods, gods and goddesses and had so read the phenomena connected with them—each poet in his own way—as to yield or illustrate moral and religious lessons, the advantage of dealing with the heavenly bodies being that the element of the marvellous and superhuman could be introduced with full poetical license. Each story has, it appears to me,

* This is the main idea of the burning of the Castle. See the essay on Upasad about the Vedic idea of three-castle, its amplification in the Purâ*n*ic stories, and the phenomenal and esoteric explanations of them. As the Purâ*n*ic stories connect the idea of burning with Rudra's discharging his arrow, they involve the combination of several fancies. Under one fancy the three stars contribute to the idea of the Orion as the Three-castle. Under another fancy, the same three stars make an arrow, fancied to be discharged by the star Sirius, the deity of which is Rudra, into the Castle. And as the sun's fire or heat begins to increase when he comes in conjunction with the Orion, the further fancy is as though at that conjunction the sun as fire (which also is one of the forms of Rudra) rose from Sirius Rudra's arrow, the Belt, and burnt up the Castle. Esoterically, the burning means Rudra's understanding the Orion-Sacrifice by the fire of his keen, penetrating, intellect.

† At page 33 of the work on Yugas by my esteemed friend, Professor M. Rangâ*k*ârya, M.A., published in 1891, there is this passage:—"I have heard it said that there are mythical stories current in Sansk*r*it literature which refer to a time when the vernal equinox took place with the sun in the M*r*igasîrsha (Orion) constellation." Mr. Rangâ*k*ârya writes me to say that he distinctly remembers my telling him in 1885, when he met me at Chitaldurg, that the story of Tripura-dahana refers to the time when the colure of the vernal equinox was in the Orion and that there were several other myths referring to that period.

its own esoteric meaning, which, when got at, makes the phenomenal explanation that is attempted almost needless; but the latter also is retained in the following essays as in many of the stories the utilization of the heavenly objects to illustrate moral and religious truths is, to my thinking, so very plain as cannot and should not be overlooked. The greatest difficulty felt by me was in dealing with the puns, puzzles and paradoxes met with in many of the stories, and this led to the seeing of the marvellous power which words in Sanskrit had in engendering myths, puzzles and paradoxes by their different shades of meaning and by the division of words in more than one manner. Some of the stories are outwardly so absurd as would never have been preserved as sacred literature, unless there was some simple meaning hidden in them. I think the authors of the Purâ*n*as, in which term I include the Râmâya*n*a and the Mahâbhârata also, have regularly inherited from the Vedas the trait of speaking in parables, puns, riddles and paradoxes. Wherever such things are found in the Vedas, we find in the case of many of them this steriotyped expression—

'Parokshapriyâ*h* iva hi Devâ*h*'
'The gods are fond of esotery.'

In approaching God, all kinds of moods of mind seem to have been employed—the awfully serene and circumspect, the most buoyant and confiding, the most fearless, familiar and friendly, the most ardently loving, and sometimes the most playfully humourous, jovial and funny ; and since the inner meaning was all right, no fear whatever stood in the way of even Para-Brahman being outwardly subjected to all the paradoxes derived from the pranks of *S*abda-Brahman—the pranks of words in puns and puzzles. To teach by means of riddles and paradoxes has the advantage of exercising the mind of the enquirer, and when he solves them and finds out the hidden truth, he would cherish it as self-acquired wealth. For ages there seems to have been a school of poets who composed stories containing such riddles, and their esoteric meanings were sufficiently well

known to their cotemporaries and successors. But a time came when they were forgotton and only the outer meanings left. There was never any immorality of the Gods, nor of the *R*ishis spoken of in our Purâ*n*as, and the laws of conduct maintained in the different *S*âkhâs were rigorously enforced. If anybody asked, how is it Indra did so and so and this or that *R*ishi of old did so and so, he was told that those were extraordinary persons and that all those days were gone. Or, without stopping to argue with him, he was sternly told in the Dharma-Sûtras like this:—

> "D*r*ish*t*o dharmavyatikrama*h* sâhasam *k*a munînâm." "Na Deva-*k*aritam *k*aret." "Uktam dharmam samâ*k*aret."
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> 'Transgression of the law and intrepidity of conduct are seen in the case of *R*ishis.' 'No one should do a (bad) act (because it is said to have been) done by the Devas.' 'One should follow only the conduct that is laid down in the Dharma-*S*âstras.'

It was only rarely that Pa*nd*its triel to solve the riddles as Kumârila has done in the case of the so-called adultery of Indra and the daughter-incest of Prajâpati. The stories preserved in our old sacred literature appear very hoary-headed, but in that old garb we should not fail to detect the jovial punner and riddler and play with him very freely. Unless we do so, he will not reveal his true nature. Preconceived ideas in vogue for centuries benumb our critical sense. The European scholar has the advantage of being free from them. We have to contend against them at every step.

In addition to explaining several Vedic stories, I have brought many texts of the Vedas and Upanishads to bear upon the Purâ*n*ic stories to show that they have grown from those texts and that they should not be rejected as the aberrations of a fallen age but accepted as the direct descendants of the Upanishads which are so much admired. For showing the drift of the Upanishads, as those stories are

more ancient than the works of the commentators, they are more valuable. The different schools of the Vedânta are free to find in them each the shadow of its own philosophy, and I have used freedom of judgment in finding out what I consider to be the spirit of the stories and the texts brought to bear upon them. The esoterism of these stories was never intended to be kept a secret mystery, but was to be found by any body to be no other but plain truth, as plain as any ordinary mind may understand, as truth is always simple.

The subject of our mythology is very important because there is not a branch of our ancient knowledge into which mythology has not entered in some shape or other. I had to work at odds and ends of time in the midst of heavy office work at stations where no library could be had. Many errors, faulty conclusions, and flighty theories may have crept in, and the language, being foreign and not well-learnt, may not be very clear and correct. The work is intended more to induce others to a study of our mythology in a systematic manner than to claim for itself any right to teach them.

Now, about the ancient time when the colure of the vernal equinox was passing through the Orion and to which probably Indra's name *Purandara* and other myths refer, it may be stated here that if the *Ri*g Vedic A*s*va*s*iras or Horse-head of Dadhya*k*, which the sun Indra wields as his weapon, is the asterism A*s*vini and if this feat of the sun refers to a time when the colure of the winter solstice or the beginning of the Uttarâya*n*a was in that asterism, it would be a time when the colure of the vernal equinox was in Punarvasû—a time which would go to about 1,800 years prior to the time when the colure of the vernal equinox was in M*ri*ga*s*îrsha of the Orion or to about 3,600 years prior to the time when it was in the K*ri*ttikâs or the Pleiades. This would put too long an interval between the time of the *R*ig Veda and the time of the Brâhma*n*as of the Yajur Veda which count the

asterisms beginning them with the K*ri*ttikâs, thereby indicating that the vernal equinox was in that asterism at the time of those Brâhma*n*as. For reasons given at pages 333 and 334, I came to the conclusion that the Horse-head spoken of was not A*s*vini but M*ri*ga*s*iras, which is either the Belt or the head of the Orion, and that the Orion, the celestial sacrificial ground personified as the Deity Sacrifice, was likened sometimes to the stag and sometimes to the horse. Just as there is one Vedic saying (quoted at p. 350) to the effect that Sacrifice ran away from the Devas in the form of a black deer or stag, there is another Vedic saying (Tâ*n*dya Brâhma*n*a VI. 7, 18) to the effect that Sacrifice ran away from the Devas in the form of a horse.* I have tried to identify Vivasvân with Prajâpati (p. 196). Just as Prajâpati is described in the Aitareya Brâhma*n*a as having assumed the form of a *Ris*ya stag, the Vedic story about the birth of the A*s*vins describes Vivasvân as having assumed the form of a horse; and since the stag form is clearly identified with the Orion (p. 481), the horse form also is most likely a varied fancy of it. The asterism M*ri*ga*s*iras, 'the head of the Deer,' is called 'the head of Prajâpati' in the *S*atapatha Brâhma*n*a referred to at p. 333, evidently because the Orion-Deer represents Prajâpati. Is M*ri*ga*s*iras the Orion's head or is it the Belt? Taking the four corner-stars of the Orion to be the four legs of the Orion-Stag, its head may be the group of small stars midway to the north of the shoulders, and placed in the head, of Orion as depicted in European astronomy. But at p. 334 I have supposed the Belt in the middle of the Orion to have been more probably M*ri*ga*s*iras, the head of the Stag. The reason for this strange supposition is this. The Belt consisting of three stars on a straight line like an arrow is most conspicuous next to Aldebaran Rohi*n*î, and indeed in the story of the Aitareya Brâhma*n*a the Belt is fancied to be an arrow discharged by the Dog Star

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* 'Yajño Devebhyo 'svo-bhûtvâ 'pakrâmat,
tam Devâ*h* prastare*n*â 'ramayan'.

Sirius into the heart of the Orion Stag (vide the story at p. 478 as explained at p. 481). Among fabulous astras our Purâ*n*as mention Haya*s*iras and Brahma*s*iras (vide Râm. quoted at p. 69 about Haya*s*iras, and Apte's Dic. about Brahma*s*iras). Astra means a missile or an arrow, and probably it is the Belt of the Orion which, as already stated, is the horse form of Prajâpati alias Brahmâ that is called Haya*s*iras (Horse-head) or Brahma*s*iras (Brahmâ's head); and by reason of its being dedicated to the moon, it is the Horse head of moon Dadhya*k* also, which the sun Indra wields as his most powerful weapon in order to put an end to the powers of winter. The locality of the Horse-head is clearly stated to be the jaghanârdha or hip region of Kurukshetra (p. 332); and as the sacrificial field Kurukshetra is the Orion, its hip region is where the Belt is. If all this is correct it would follow that the Belt was called both *s*ara, arrow, and *s*iras, head, by two independent fancies. The arrow form of the Belt is plain enough but as it is in the *middle* of the Orion-Deer, how can it be its *s*iras, head? The reply is this. As the square of the Orion is the sacrificial ground or altar of the Devas and represents the Deity Sacrifice and as the fire pit is in the *middle* of the altar and is as it were the mouth (which can only be in the head of Sacrifice eating all the oblations thrown into it, it may well have been fancied to be the head of Sacrifice.* By taking the three stars of the Belt as three heads, the Orion becomes Tri*s*iras and the sun Indra, coming in conjunction with this asterism which is dedicated to the moon Soma and which becomes invisible by the conjunctional light of the sun, is fancied to kill him, the killing being a riddle meaning that Tri*s*iras, the celestial Soma, is pressed (p. 203). In the Purâ*n*as we meet with a strange demon called Vakshogrîva, one who had his head or mouth in his chest, but as the middle of the altar may well be fancied to be both the mouth or head and

* By eating all the oblations Sacrifice is a*s*va, horse, in the sense of a great eater, vide p. 426 about this meaning of a*s*va.

the chest of Sacrifice, this strange demon may be the Orion with the Belt-head in its middle or chest. Rising heliacally, the Orion-Sacrifice runs away from the sun to the nights of winter as if he is a demon of winter; but all the same his sacred character as Sarifice is not forgotten. Thus, the ideas of the Belt's being (1) the strange head in the middle of the Orion, (2) the arrow discharged into it by Sirius, and (3) the horse-head missile or arrow of the sun when he comes in conjunction with it, appear to be the combination of three independent original fancies of poets. Among these the second idea of Sirius Rudra's hunting the Orion-Stag, which is well known as Târâm*ri*ga* or Starry Deer, having the discharged Belt-arrow imbedded in the middle of its body, seems to have survived the two others in popular recognition. In its very inception this picture of the arrow being in the *middle* of the *body* of the deer must have had the group of the small stars to the north for the *head* of it. It is when the character of the Orion as the sacrificial ground asserts its importance that the mouth or head is seen in the Belt in the middle. Sir William Jones who consulted the Pa*n*dits at Benares describes M*ri*ga*s*iras to consist of "three [stars], in or near the feet [of the zodiacal sign Mithuna or Pair], perhaps in the Galaxy," vide p. 82 of Vol. IV of his work, published in 1807. He quotes the stanzas of *Srîpati*, author of the Ratnamâlâ, in which M*ri*ga*s*iras is likened to the head of a stag, and the figure of that head as drawn in the plate printed between pages 74 and 75 *ibid* is made up of three stars somewhat like a triangle, with no likeness whatever to the Orion's Belt which has three stars on a straight line. The three stars like a triangle in the plate resemble the three stars in the head of Orion and may be those stars. It is said at p. 79 *ibid* that in another Sanskrit book M*ri*ga*s*iras

* In describing the deer form assumed by Râva*n*a's uncle Mârî*k*a, and hunted by Râma, both the Râmâya*n*a and the Râmopâkhyâna in the Ara*n*yaparva of the Mahâbhârata liken that deer to the Târâm*ri*ga of the sky. The Târâm*ri*ga or the starry deer can only be the Orion.

is likened to "a cat's paw." In the description, prevalent among the astrologers of this part of India, about the form, and number of stars, of each of the asterisms, M*ri*ga*s*iras is said to be like a *s*ara, arrow, consisting of three stars. As thus the descriptions vary, it is likely that under one fancy M*ri*ga*s*iras was taken to be the head of Orion while by the combination of two fancies it was seen in the Belt both as the head and the arrow. Unless we recognise the very natural play of the varied fancies of poets we cannot get over seeming contradictions and confusions. As another instance of the play of varied fancy in respect of this very subject of the Head of Sacrifice, which, I have tried to show, is the asterism M*ri*ga*s*iras, I may refer to the Vedic story according to which the sun is the head of Sacrifice and that head is cut off from the body of Sacrifice and travels in the sky (pp. 341—350). The solar globe is as it were a head of light and becomes the head of Sacrifice-Orion, when in conjunction with it. Soon after the conjuction, the sun goes to the next asterisms and the Orion rises heliacally, as if cut off from the solar head (p. 350). This view of the sun being the head of the Orion-Sacrifice is thus a fancy independent, and not contradictory, of the asterism M*ri*ga*s*iras being the head of Sacrifice

As thus the horse-head of Dadhya*k* is the asterism M*ri*ga*s*iras and not A*s*vini, I gave up the idea of the time of the *R*ig Veda being the time when the solstitial colure was in A*s*vini. Then, which is the time of the *R*ig Veda? The reply is that it may be the time when the colure of the vernal equinox had begun to be in M*ri*ga*s*iras and was in the course of precession towards Rohinî. The reason for this is that an examination of the *R*ig Vedic stories about Urva*s*î, Sara*n*yû, and Brahma-jâyâ and of the Subrahma*n*ya formula about Ahalyâ, shows that all these personages are indentical with the star Rohi*n*î and that this star plays a prominent part in many myths along with the Orion. Myths connected with the Orion may have been

kept on rolling in popular tales for centuries, gathering additional traits, before the poets of the *R*ig Veda referred to them in their songs. So by assigning the time of the *R*ig Veda even to a period, when the colure of the vernal equinox had begun to be in the region of Rohinî and was gradually in the course of precession towards the K*r*ittikâs, we will provide amply for the importance of Rohi*n*î, without lessening that of Orion, because in that period the sun whose apparent journey over the asterisms is at the rate of $2\frac{1}{4}$ asterisms in a month, was passing on to Orion from Rohi*n*î in the same month of the vernal equinox, and this is quite enough to account for all myths connected with these parental asterisms, as Rohi*n*î is the mate of Orion. The *R*ig Vedic period may be roughly placed from 600 to 900 years previous to 1426 B. C., which latter is the period when the point of the vernal equinox is said to have been in the region of the K*r*ittikâs with the autumnal equinox in Vi*s*âkhâ and the summer and winter solstices in Â*s*leshâ and *S*ro*n*â or Dhanish*th*â.

If in the Purâ*n*as we meet with stories which are varied descriptions of the old phenomena connected with Orion and Rohi*n*î it does not follow that they were composed in the old days when the colure of the vernal equinox was in those asterisms but that poets subsequent to the Brâhma*n*a period also remembered those old days and the importance attached to those stars as emblems of Sacrifice and Vidyâ, and composed poetical and religious myths about them.

The period of the K*r*ittikâs also having long passed, the period now in vogue has *Kaitra* and *Â*s*vayuja* as the months of the vernal and autumnal equinoxes, Âshâ*dh*a and Pushya as the months of the summer and winter solstices, respectively. Although the period of the K*r*ittikâs has passed, still its months of Vishuvas or equinoxes and Ayanas or solstices viz., Vai*s*âkha and Kârtika, *S*râva*n*a and Mâgha, are still held very sacred. The Vish*n*u-pura*n*a

(II. 8, 74—79), immediately after mentioning the Vishuvas or equinoxes, one commencing with the first point of Mesha (Ram) and the other with the first point of Tulâ (Scales), mentions the old Vishuvas—one, with the sun in K*ri*ttikâs and the other with him in Vi*s*âkhâ—as pu*n*ya-kâlas, sacred periods, fit for giving charities. The commentator Vish*n*u-*k*itta says that these are Vishuvas of past time still kept up for religious purpose. Mâgha, the first month of the Uttarâya*n*a of that past time, is still celebrated as such. It has a feast called Ratha-saptamî performed on the seventh day of the first or bright-fortnight of that month. As the sun's chariot is fancied to be drawn by seven horses or by only one horse named Sapta, Seven (*R*ig Veda I. 164, 2), so the seventh day of that month was selected apparently to represent the horse Seven or the seven horses as having begun to draw the sun's chariot northward. Similarly, although the time is past, yet by reason of its sacred character still kept up, several stories referring to that time seem to have arisen even centuries after the lapse of that time.

In this volume I have explained the story of Asura V*ri*ka (pp. 385—392) as referring to the Ayanas of that period. The most remakable story as referring to the Vishuvas of that period is about the birth of Agni-Rudra's Son Kumâra who is Kârtikeya and whose another form, chipped off from his body by Indra, is Visâkha.* My explanation of that story in all its details will appear in the second volume.

As Ga*n*apati, the elephant-headed God, is said to be the first son of Rudra and as his festival is celebrated on the 4th day of the bright-fortnight of the month of Bhâdra-pada, I entertained the idea that, while the second son Kârtikeya is assigned to the period of the K*ri*ttikâs, the first son may be assigned to the M*ri*ga*s*iras or Orion period in which Bhâdrapada was the first month of Dakshi*n*âyana.

* At p. 33 of *The Yugas*, Mr. M. Rangâchârya has already pointed out this significance of the story of Kârtikeya.

But I had to give up that idea as my speculations about what the elephant-head of this god is led me another way. It seemed to me that the word Hasti-*kh*âyâ, Elephant's shadow, was likely to throw light upon him. Gobhila (Sûtra VII. 8) says that special *S*râddha to the Pit*ri*s should be performed at the time of Hasti-*kh*âyâ. The commentator explains Hasti-*kh*âyâ variously, quoting texts in support of him. One of the texts says that the amâvâsyâ or new-moon day which comes when the sun is in the Kara alias Hasta asterism is Hasti-*kh*âyâ. The majority of the texts quoted in the Vâ*k*aspatya under the words Kuñjara-*kh*âyâ and Gaja-*kh*âya and another text mentioned to me by my Chitaldurg Pa*n*dit, Bank Venkatappa, define Hasti-*kh*âyâ to be the 13th day of dark-fortnight when the sun is in Hasta and the moon in the asterism Maghâ alias Pit*ri*daivatya, so called because it is dedicated to the Fathers.

Of these, the first or the new-moon day with the sun in Hasta can only take place on the new-moon day of Bhâdrapada. Hasta has the sun for its Devatâ or Regent, so that the sun in that star becomes one with his elevated starry form, and it is obvious that the idea of Hasti, Elephant, in the word Hasti-*kh*âyâ, refers to the sun, who with the Hasta star directly above him as if it were his head becomes Hastî, literally 'he who has the Hand star,' but poetically the elephant, as hasta means also the proboscis which the elephant has in the head portion of its body. If thus the elephant meant is the sun, the Elephant's shadow cannot be darkness or absence of light. It is solar light, as the shadow thrown by the sun can only be his light and indeed *kh*âyâ means also light. The Upanishadic idea is that the Path of Light for the sinless souls to the Eternal World is through the sun,* who is emblematic of knowledge. They are carried there by the solar rays.† The sun enters the month of Bhâdrapada by just having been

* "Sûrya-dvâre*n*a te virajâ*h* prayânti."—*Mund.* Up. I. 2, 11.

† "Tam nayanty etâ*h* Sûryasya rasmaya*h*."—Ibid I. 2, 5.

in the asterism of the Fathers, viz., Maghâ, and as he closes that month at a time when he has become one with his own starry form on the day of the Fathers, viz., the new-moon day, the religious poetry is as though the sun comes to the souls of the departed Fathers gathered in their asterism Maghâ in order to pass them on to Heaven through his sacred kara, hand=rays, at a time when towards the end of the month he is in conjunction with his starry hand on high, namely the asterism Kara alias Hasta, which with its far-reaching rays points to an immensely higher region. This I think is the reason why the month of Bhâdrapada became the month most sacred for performing special *S*râddhas to the departed *Pitris* for sending them to Heaven, a month whose name also, derived as it is from Bhadra-pada, is susceptible of meaning the month in which the *Pitris* obtain Bhadra-pada, the *state or place of Bliss.*

So much about the new-moon day of Bhâdrapada being Hasti-*kh*âyâ. Now about the 13th day of its dark-fortnight. In that fortnight the moon comes to Maghâ, the asterism of the Fathers, on the 11th in one year, and on the 12th or 13th in others. *The moon is the* maker of tithis, months and seasons, and including the intercalary *month there are* thirteen months. The intercalary or thirteenth month adjusts lunar time to solar time and makes the moon to be in harmony with the sun, the great Emblem of Knowledge, otherwise he would be in discord with him. From the religious point of view, the months and seasons represent religious time (p. 488). The moon Soma is *Pitrimân*, having the Fathers, *while they are* Saumyas, *delighting in Soma* (*p. 137*), *the moon Soma* of self-sacrifice being the delicious drink of the gods and the Fathers. Therefore in order to represent fully the maker of the twelve months and the thirteenth month and also to denote that the Fathers like that moon Soma who is in concord with the sun and that sun who is in concord with **his own higher starry form in the Hasta asterism, the 13th**

day* seems to have been selected as another fit aspect of the time of Hasti-*kh*âyâ when, in addition to the sun being in Hasta, the moon is in Maghâ, thereby making the Fathers, the Regents of Maghâ, really Saumyas and himself Pit*ri*mân, by his presence with them *in their own month.*

It is needless to say that this heavenly poetry of concord between the sun and the moon and between the sun and the star Hasta is to be understood as composed in order to serve as the sign-post or hand pointing to Our Savit*ri*, Father, Who is in the Paramavyoma, High Region, of His infinite moral purity and goodness, always in concord with them, and that unless the performer of the *S*râddha is in concord with or faithful to his higher nature and his Father Who is his spiritual Life, the Srâddha performed will be faithless and useless.

In either case, that is, whether the Hasti-*kh*âyâ is taken to be the new-moon day or the 13th day, it is the sun who is the elephant by being then in Hasta.

Now let us go back to the 4th day of the bright fortnight of the month, which is the day of Ga*n*apati. By an examination of the almanacs of several years I find that on that 4th tithi the moon happens to be in Hasta in some years and in *K*ittrâ or Svâtî in others, and that in any year that tithi is the latest tithi on which the moon will be in Hasta: in no year will he be in Hasta after that tithi in that month. I therefore take Ga*n*apati to be a representation of the moon depicted as elephant-headed, by reason of his then conjunction with the Hasta asterism. Although that conjunction takes place either on the 2nd or 3rd or 4th, still for the purpose of fixity of the festival the 4th seems to have been selected, as that is the limit within which in all years he will have had the Hasta union in that

* In the Almanacs prepared in this part of India the 13th day of the dark-fortnight of Bhâdrapada is marked as the anniversary of the beginning of Kaliyuga, and if that 13th day happens to have the sun in Hasta and the moon in Maghâ, it is marked as Hasti-*kh*âyâ.

month. As Hasta is the starry aspect of the sun, the elephant-headed moon worshipped as Ga*n*apati, which name must have meant the moon as the lord of Târâ-ga*n*as or groups of stars, represents a moon who is in concord with the sun or Knowledge. Such is the moon Soma, who is the pet of the Saumyas, Fathers, and who is seen and worshipped and feted and fattened in the early part of their own month in order no doubt to become full on the full-moon day and then become by his self-sacrifice the drink of the gods and Fathers in the course of the dark-fortnight of their own month.

There are several stories about Ga*n*apati. I shall try to explain them in detail in the second volume. One idea is that the moon laughed at the strange face and big belly of Ga*n*apati and another that if on Ga*n*apati's day anybody should see the moon he will fall into an accusation of theft. Thus outwardly Ga*n*apati is said to be other than the moon. Am I to surrender all my theory then? No. The moon, in the hands of a humorous poet, may well laugh at the strange form given to him as Gajânana and since it is the moon that is worshipped in the elephant-headed symbol, the whole of the attention of the devotee must be centred in it for the time being and he should not think that there is another moon. If he does so, he will be stealing away his mind from the symbol and that is no worship. It is the Upanishadic Purusha in the moon that is worshipped in the elephant-headed image; and that Purusha is everywhere and infinite; and when the purpose of worship by fixing the mind is served, the mud image is thrown into water and dissolved. The Infinite Purusha, seen by the religious poet in all things having light, more particularly in the sun and moon, is to be realized as being melted and pervading everywhere (vide the simile of the melted salt, in *Kh*ând. Up. quoted at p. 474). In the dark fortnight the moon melts himself as if teaching us self-sacrifice and the sun also by means of his light or heat is always melting himself into all

creatures and plants for universal good. In Southern India, when the Utsava-vigraha of a temple is taken out in car-procession, the Mûla-vigraha or the fixed image in it is not allowed to be seen, for the Deity symbolized by that image is not different from the Deity symbolized by the other that is taken out. Thus the custom of the worshippers of Ganapati not seeing the moon on the Ganapati-day goes to prove Ganapati's identity with the moon.

Another story is that the elephant-head worn by Ganapati was taken from the body of an elephant that was lying with its head to the north. That elephant I take to be our Orion whose head is to the north. As already stated, the Orion is the moon's star and as it is well known as *Mriga*, the Deer, the moon is called *Mrigañka*. The Orion is not only the Deer but also the Elephant, as 'mriga' has that meaning * also. We must remember that the Orion represents Sacrifice and that the head of Sacrifice is not only the Orion's head or Belt but also the sun. As the starry head of the Orion is a fixture and cannot be separated from it, we have to take the sun to be the head that is meant. The heavenly poetry indicated is this. The sun comes in conjunction with the Orion-Sacrifice, and soon afterwards the Orion rises heliacally as if cut off from the sun. This is one fancy while another fancy of the same phenomenon is as though the sun himself sprang forth from the Orion-Sacrifice or altar Aditi and thereby became Âditya, son of Aditi. Thus born from Sacrifice he becomes the summer sun and sacrifices, that is gives, his summer light and heat for universal good; and that is the reason why he deserved to get the high starry form as the Regent of the Hasta star. It is thus the cut off sun-head that becomes the Hasta star and serves as the elephant-head of the moon Ganapati in the month of Bhâdrapada.

The idea of elephant-head must have originated from the Hasta asterism. That was the original fancy of one poet and

* The Aitareya Brahmana VIII. 23, 2, in describing the gift made by Bharata, son of Dushyanta, mentions mrigas having sukla-dantas, white tusks. Sâyana renders 'mriga' as elephant; vide p. 526 of Dr. Haug's book.

it must have been well known to his co-temporaries and, also for many years, to his successors. They knew that Ganapati, the wearer of that head, was the moon. The question probably arose how the moon who had his own Mrigasîrsha asterism as if it was his Deer-head, could be called Gajánana; and this led to the second myth or fancy of how the Orion Mriga might also mean the elephant, how the sun-head of it went off and became the Hasta star and how, therefore, that star also might well be viewed as the head of Sacrifice. It is true that the connection of this myth with the Orion may be forced to refer to the colure of the vernal equinox that was in Mrigasiras at a time when Bhâdrapada was the first month of the Dakshinâyana. But if there is no other proof, any myth, however recent, about the moon whose asterism for all ages is Mrigasiras, may claim to be assigned to that old period. Even if the story be taken to point to that old period, the story itself may have originated from the fancy of a subsequent poet who knew the old period by tradition; for the stories about Ganapati do not appear to me to be as old as those about Kumâra; and as for the idea of Gañapati being Jyeshtha or the First, it seems to me to be due to the utilization, for his worship, of the *Rig* Vedic verse (II. 23, 1) :—

" Ganânâm tvâ Ganapatim havámahe . . .
. . . Jyeshtha-râjam brahmanâm . . . "

This verse is about the Vedic Brihaspati alias Brahmanaspati, the First or Highest King of brahmans, words. Brihaspati is Ganapati in the sense of his being the lord of the ganas, groups (of words).* He is a god of poetry and wisdom and so became the wise Purohita of the gods.

While the elephant-headed god is the god of learning and wisdom to the Smârtas and many other sects, the god of learning and wisdom to the Srîvaishnavas is Vishnu himself as Hayagrîva, horse-headed, pictured to be in the lunar globe. This seems to point to Vishnu as Purusha in the moon

* The Gana-pâtha of Sanskrit grammar is a collection of words arranged into several groups.

whose starry form is the asterism M*ri*ga*s*iras which, as we have seen, is also Haya*s*iras (horse-head), and which as the head of Dadhya*k* is connected with Pravargya-vidyâ and Madhu-vidyâ from the Vedic age. The dhyâna-*s*loka of Hayagrîva, in Vedântâ*k*ârya's Stotra of Him, is this:—

> Jñânânandamayam Devam
> nirmalaspha*t*ikâk*r*itim,
> âdhâram sarvavidyânâm
> Hayagrîvam upâsmahe.

As it is a general custom to pay homage to the God of knowledge at the beginning of a work, this disquisiton about Him in this Introduction will, I hope, be excused.

I have explained how I was led in about 1884 to begin to think about the importance of Orion in our mythology; and to one who had since then been speculating about it and other stars, it was encouraging news to learn from the reviews of the work of Mr. B. G. Tilak of Poona, published, I believe, in the latter part of 1893, that the Orion had engaged his attention and that he had fixed the age of the *R*ig Veda with reference to it. About the same time Prof. Jacobi also published a discourse as the result of his researches on the same subject. My friends now began to chide me about my simply sitting and talking; but it will be seen that a wide range of our myths having hidden Vedântic meanings very difficult to unravel had been engaging my studies, and I thought that instead of giving out single stories in phamplet forms, it would be better to issue them together in a book form with cross references to each other wherever they throw light upon one another. This volume has been in print since November 1896 and my being in out-stations engaged in official work very much delayed the correction and transmission of the proofs. There still remains on hand much matter, connected with many popular stories including the Râmâya*n*a, which is intended to be published in another volume.

III.

BHARADVÂJA.—Here comes Puladarpa with any thing but a pleasant countenance. Well, what is the matter?

PULADARPA.—I went to the newly arrived young Brâhman official and said to him:—'Sir, I am a poor Brâhman widower having ten daughters but no son, and as the *S*âstras say that there is no Heaven to a son-less man I have arranged to enter into wedlock again, the girl selected being an orphan under the guardianship of a rich man of her gotra, who is a widower similarly situated and to whom my last daughter is to be married. Owing to the law recently passed in this State, both the weddings are to be performed beyond its limits. The journey adds to the expense. So, be pleased to give me something. No doubt you are blessed with sons. May I know how many you have?' For this he called me an ass and had me turned out. Was there ever such insult before?

BHARADVÂJA.—You must have known that he is a man of the new school. Also perhaps he considered it an insult to be asked whether he had any sons or not.

PULADARPA.—What sin is there in this hitherto usual question? I did not ask how much wealth he had hoarded. If he had no son and said so, I would have sympathized with him and recommended him to perform vratas to please the Deity to bless him with one.

ÂTREYA.—Allow me to ask you to try to obtain a Son Whose glory is to be found illustrated in many of the old stories that I have examined. I have found that the saying of the *S*âstra that there is no Heaven to a sonless man is a riddle intended to set one to think about and see who the son is. I do not mean to say that there is no pleasure in having a son if he could be had without rendering his poor mother liable to the risk of untimely widowhood when custom is against her remarriage; but that Son who secures Heaven is the sacred

sacrificial Fire churned out by the sacrificer according to the Karmakâ*nd*a and thereby standing in the relationship of spiritual Son to him. That Fire is symbolical of the Supreme Self loving all creatures as Self and dwelling as the Lovely Son of Sacrifice in the heart's womb of man, according to the Jñânkâ*nd*a, and seen as Heaven, as Infinite Bliss, when one's own soul is well churned and made ablaze by a life of pure thought, word, and deed and self-sacrifice. The soul so churned out is one's own *spiritual birth or son, one with, and indivisible from, that* Son. Similarly, the Vedic saying 'Prajayâ hi manushya*h* pûr*nah*'—'By (getting) issue man becomes full'—may be construed as meaning that by issuing out spiritually and spreading everywhere with spiritual love, to love all creatures as himself, man becomes full. If he leaves out a single soul from the embrace of that love, he cuts himself short by so much.

PULADARPA.—I had heard you were an Âtreya. But you seem to have become a Vai*s*vâmitra. That worthy *R*ishi, Vi*s*vâmitra, being disappointed in his attempt to send *Trisañka to Indra's heaven, said*—'Anyam Indram karishyâmi.'—'I will make another Indra'—and created another heaven for Trisañku. Likewise you want to change the son altogether.

ÂTREYA.—One should deserve the honour of being called a Vai*s*vâmitra, the son-in-religion of One who is the friend of all by universal love, for without Vi*s*vâmitra's sacred Gâyatrî no Brâhman by birth becomes Twice-born, born spiritually as the true Brâhman, and the Son mentioned by me may be found as Light even in that Gâyatrî of *R*ishi Vi*s*vâmitra.

PULADARPA.—What with insult from one quarter and strange preaching from another, this world has become too bad for me; and then that new-fangled institution, the girls' school! Even some of my own daughters, the effect of allowing whom to attend it I did not foresee, show

signs of their hostility to my plans, which, nevertheless, I find it too late to change, having given my word to that rich man.

BHARADVÂJA.—Ah! he goes, without even noticing venerable *S*rîvatsa.

*S*RÎVATSA.—Let that pass. Let Âtreya say anyting more he wishes to say.

ÂTREYA.—The only thing remaining for me to say is that the workshop-chips and mind-sparks of the expounder of the science of comparative mythology and philology have been the source of my inspiration, and my regard for him approaches that of a disciple for his guru, though I have not as yet exchanged a single line with him. It is one thing to admire the great European Sansk*ri*tist but another to study his works properly and deserve to be a worthy disciple to him; and I cannot profess to have read or studied all his numerous works. I had thought of submitting my work for his opinion before publishing it, but felt diffident, as his time, employed always even in old age in writing new works, is too valuable to intrude upon. If the work is published and he has leisure to go through it, there is not within my knowledge a more competent authority to criticise works of this kind.

*S*RÎVATSA.—An unseen guru thousands of miles away from a self-constituted disciple! This reminds me of Ekalavya, the self constituted disciple of Dronâ*k*ârya.

ÂTREYA.—What analogy can there be between Ekalavya and my poor self? Ekalavya is the exemplar disciple. Vedântâ*k*ârya likens even Râmânuja to Ekalavya when speaking about Râmânuja's salutation, at the beginning of his Gîtâbhâshya, to his Parama-guru Yâmunâ*k*ârya, whom he, Râmânuja, did not see but by studying whose works he became learned in Visish*t*âdvaita.

*S*RÎVATSA.—But I take Ekalavya in order to show that self-constituted disciples run the risk of losing their thumbs. Ekalavya watched from a distance the feats of archery

taught by Dro*n*â*k*ârya to the Pâ*n*d*a*vas and Kauravas and making an image of him practised archery before it alone with such success that in precision of aim and deftness of hand he surpassed even Arjuna, and, when questioned about his teacher, mentioned the name of Dro*n*â-*k*ârya. Arjuna grumbled to Dro*n*â*k*ârya that he had made a common boy more learned than himself, whereupon Dro*n*â-*k*ârya said to Ekalavya.—'If you are my disciple, you owe me gurudakshi*n*â ; cut off your right thumb and offer it to me.' Are you prepared to lose your thumb ?

Âtreya.—You have put a riddle before me but I shall try to solve it. The Jñânakâ*n*d*a* has its archery, according to which the knower shoots down all his internal enemies and at last, setting his soul as an arrow in the bow of Oṅkâra and aiming it unerringly at the Supreme Self, the Big Game, shoots himself into, and becomes one with, It. The knowledge of this archery is open to all, high and low; and Ekalavya of humble birth gets it by extreme concentration of mind, singleness of purpose, and love for the Teacher—qualities without which there can be no successful study, even if the subject is one's own kulavidyâ or jâtividyâ like archery to the Kshatriya Arjuna The Â*k*ârya helps the soul to become the enlarged Self, and as he is above the greed for worldly gold, the gold which he expects as gurudakshi*n*â from his disciple is one's own self as the enlarged Self realized and offered up as Self-Sacrifice, for in the phraseology of the Upanishads the thumb aṅgush*th*a represents the Self, and the Taitt. Brâhma*n*a XII. 5, 7 says :—"Varo dakshi*n*â; varе*n*aiva varam sp*rin*oti; Âtmâ hi vara*h*." Thus Âtmâ, the Self, is dakshi*n*â, and whatever sense the commentators may apply to Âtmâ in this passage of the Karmakâ*n*da, let us suppose that the author of the parable, who must have studied the Jñânakâ*n*da very well, was free to take the Self in the Upanishadic sense, for use as the only Gold worth offering to the Teacher. The parable humbles the pride of Arjuna and makes him learn a moral from Ekalavya. And if thus the thumb is

the Self, it is immortal and must attain immortality by a life of self-sacrifice. Ekalavya's devotion to study and his self-sacrifice are exemplified in many worthy savants, and in none more than in my gûru, who by devoting his noble life to Sanskrit in particular and by writing and editing numerous valuable works about Sanskrit India, Vedic and post-Vedic, its literature, philosophies and religions, has laid the Hindus from Himâlayas to Cape Comorin under a deep debt of gratitude; and if he expects the sons of India to repay the debt by similar self-sacrifice and devotion to the study of Sanskrit and enrich themselves by the realization of whatever there is valuable in their own ancient literature, every one of them is bound to discharge that debt. That is the dakshinâ due to him.

SRIVATSA.—I have listened to your explanation of Ekalavya's thumb with interest. I quite agree with you about the dakshinâ due to the great European Sanskritist. Authors, like other mortals, have some wish or other. What is your wish?

ÂTREYA.—May my work pass through the crucible of savants or, according to another mode, undergo a kind of Pravargya rite. May the savants of India, Europe, and America officiate as priests and do this rite, by cutting the work to pieces by criticism and analysis and then making it sandhita, put together, with whatever there may be in it worth preserving. And may this friend of mine, Bharadvâja, about whom the Satapatha Brâhmana says:—"Mano vai Bharadvâja *Rishih*":—'Mind, indeed, is *Rishi* Bharadvâja'*—be always happy.

SRÎVATSA.—Be it so!

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* This text is quoted under the word Bharadvâja in the Dictionary of Târânâtha Tarka-Vâkaspati.

URVASÎ AND PURÛRAVAS.

The following extract from the *S*atapatha Brâhma*n*a of the White Yajur Veda is from Prof. Max Müller's Chips Vol. II:—

"Urva*s*î, a kind of fairy (Apsaras), fell in love with Purûravas, the son of I*d*â, and when she met him, she said: 'Embrace me three times a day, but never against my will, and let me never see you without your royal garments, for this is the manner of women'. In this manner she lived with him a long time and she was with child. Then her former friends, the Gandharvas, said: 'This Urva*s*î has now dwelt a long time among mortals; let us see that she come back'. Now there was a ewe (â v i *h*) with two lambs (u r a *n* a s) tied to the couch of Urva*s*î, and the Gandharvas stole one of them. Urva*s*î said: 'They take away my darling, as if I lived in a land where there is no hero and no man (a v î r a i v a a j a n a i v a). They stole the second, and she upbraided her husband again. Then Purûravas looked and said: 'How can that be a land without heroes or men where I am?' And naked he sprang up; he thought it too long to put on his dress. Then the Gandharvas sent a flash of lightning, and Urva*s*î saw her husband naked as by day light. Then she vanished; 'I come back' she said—and went. Then he bewailed his vanished love in bitter grief; and went near Kurukshetra. There was a lake there, called Anyata*h*plaksha, full of lotus flowers, and while the king walked along its border, the fairies were playing there in the water, in the shape of birds. And Urva*s*î discovered him, and said: 'That is the man with whom I dwelt so long'. Then her friends said: 'Let us appear to him'. She agreed, and they appeared before him."

Here comes the dialogue between Purûravas and Urvasî as narrated in Sûkta 95 of Mandala X of the *Rig* Veda. The Brâhmana proceeds:—

"Then at last her heart melted and she said: 'Come to me the last night of the year, and then thou shalt be with me for one night, and a son will be born to thee'. He went the last night of the year to the golden seats, and while he was alone, he was told to go up, and then they sent Urvasî to him. Then she said: 'The Gandharvas will tomorrow grant thee a wish; choose'. He said 'Choose thou for me'. She replied: 'Say to them—let me be one of you.' Early the next morn, the Gandharvas gave him his choice; but when he said: 'Let me be one of you,' they said: 'That kind of sacred fire is not yet known among men, by which he could perform a sacrifice, and become one of ourselves'. They then initiated Purûravas in the mysteries of a certain sacrifice, and when he had performed it, he became himself one of the Gandharvas."

The learned Professor observes:—"This is the simple story told in the Brâhmana, and it is told there in order to show the importance of a peculiar rite, the rite of kindling the fire by friction, which is represented as the one by which Purûravas obtained immortality."

About the etymology of Urvasî and Purûravas he says:—"The etymology of Urvasî is difficult. It cannot be derived from u r v a by means of the suffix *s* a (Panini V. 2, 100), because there is no such word as u r v a,* and because derivatives in *s* a like r o m a *s* a, y u v a *s* a &c., have the accent on the last syllable.

* *Note.*—Although the word 'u r v a' does not occur in the *Rig* Veda, the Vâkaspatya under that word says that in the Tândya Brâhmana, u r v a s (u r v â *h*) are mentioned as a kind of *Pitri*-Devatâs that are supposed to be hovering over the earth, the word being derived thus: 'he who has u r v i, the earth, is U r v a *h*'. Thus the word having existed in the Brâhmana period, the idea that Urvasî, though a nymph, went down to the earth and loved a mortal may have received support by looking upon Urvasî as somehow connected with U r v a. In *Rig* Veda X. 95, 18, Purûravas is said to have been a mortal at first.

I therefore accept the common Indian explanation by which this name is derived from u r u, wide, and a root a *s*, to pervade, and thus compare u r u - a *s* î with another frequent epithet of the Dawn, u r û *k* i, the feminine of u r u - a *k* fargoing .... It is frequently said of Ushas that she prolongs the life of man. .... Again, she is called a n t a r i k s h a p r â, filling the air, a usual epithet of the sun, b *r* i h a d - d i v â with mighty splendour, all indicating the bright presence of the dawn. .... That Purûravas is an appropriate name of a solar hero requires hardly any proof. .... Though r a v a is generally used of sound, yet the root r u, which means originally to cry, is also applied to colour, in the sense of a loud or crying colour, *i.e.* red. Besides, Purûravas calls himself V a s i s h *t h* a (the brightest) which, as we know, is a name of the sun; and if he is called Ai*d*a, the son of I*d*â, the same name is elsewhere (*R.* V. III. 29, 3) given to Agni, the fire."

He concludes thus:—"The root of all the stories of Purûravas and Urva*s*î, were short proverbial expressions, of which ancient dialects are so fond. Thus 'Urva*s*î loves Purûravas' meant 'the dawn rises'; 'Urva*s*î sees Purûravas naked' meant 'the dawn is gone'; 'Urva*s*î finds Purûravas again' meant 'the sun is setting'."

It seems to me, for reasons which I have endeavoured to explain below, that Purûravas and Urva*s*î are not the sun and the dawn, but the moon and his favorite spouse, the star Rohi*n*î, personified as the two a r a *n* i s, pieces of wood, from which the summer light, likened to the sacrificial fire, is fancied to be churned. The Rohi*n*î star represents V â k, Word or Knowledge (vide Essay on Creation). In winter she comes down to the night as if to woo the moon, who is king of night and who is the type of mortal man in the sky because he dies on every new moon day; and the story seems to have arisen to illustrate how she put him in the way of securing a place high in the starry region as the d e v a t â

or regent of the Orion's Belt M*ri*ga*s*iras, where, he, it is fancied, is permanently united to her, as the two asterisms Rohi*n*î and the Belt are near each other. As winter, the night period of the year, is succeeded by summer or poetically gives birth to it, the fancy of the poet is that the Rohi*n*î star met the moon in the nights of winter, conceived of him and brought forth the summer light. An esoteric meaning, which will be explained at the end, seems to underlie the story. With this introduction let me proceed to the details.

In giving directions about the churning of fire, the *S*atapatha Brâhma*n*a says :—

> Thereupon he lays the lower churning-stick (with the top to the north) with 'Thou art Urva*s*î.' He then touches the (ghee in the) ghee-pan with the upper churning stick with 'Thou art Âyu', he puts it down (on the lower a r a *n* i) with 'Thou art Purûravas'. For Urva*s*î was a nymph and Purûravas was her husband; and the (child) which sprang from that union was Âyu (*Vide* Eggling in the Oriental series edited by Max Müller, Part II. p. 91). Again, "May the Agni called Nabhas know (thee). Go thou, O Agni, Angiras! with the name of Âyu (life)" (ibid p. 118).

It is thus clear that the ritualistic formulas, which the Brâhma*n*a quotes, and which may be older than the *R*ig Veda—in whose period the rite of kindling the sacrificial fire by churning the two a r a *n* i s was well known (*R.* V. III. 29), the fire thus kindled being described as the infant son of the two a r a *n* i s (V. 9. 3), and these being sometimes called the two fathers (I. 31, 4,) and sometimes, the two mothers (I. 31, 2,)—identify Purûravas with the upper churning stick, Urva*s*î with the lower, and their son Âyu, first with the ghee as evidently the seed or embryo, and then with the fire generated by friction. Purûravas or 'he who cries much' is an appropriate name for the upper a r a *n* i, which produces the sound of much laborious churning necessary before the fire can be generated. Urva*s*î, according to Monier Williams' Dictionary, means 'wish, ardour, hot

desire' &c. The root a *s* primarily means, to eat, *vide* list in Max Müller's Science of Thought. Urva*s*î then is 'she who eats much.' Eating means enjoying, *vide* the Vedic expressions:—'so '*s*nute sarvân kâmân'; 'Brahma samasnute'; 'sakalam bhadram a*s*nute'. The lower ara*n*i, which, so to say, wishes for and enjoys much the churning is Urva*s*î (uru-a*s*î).

The Taittirîya Sam. I. 5, 47, says that Agni, the fire, entered the vegetable kingdom (vi*s*vâ oshadhîr âvive*s*a). In *R*ig Veda X. 124, 2, Agni is said to go into the navel called ara*n*i', the churning sticks, and III. 29, 2, says that Agni is placed in the two ara*n*is as garbha, embryo. The next two verses describe the instantaneous birth of Agni from the lower ara*n*i and calls him I*l*â's son, placed in I*l*â's seat—the fire altar. Thus, poetically, Agni is not only the son of the mother ara*n*i, but also of I*l*â or I*d*â, the altar.

There seems to have been reason for conceiving the moon as ara*n*i. Soma has three forms, *viz.* the moon, the soma plant and the soma juice. The soma, though a plant, is the lord of all oshadhis and vanaspatis, plants and trees (*R*ig Veda X. 97, 18; 22; and 23). Soma, called Vanaspati in IX. 12, 7, is probably the moon, and in I. 90, 8, which says 'May Vanaspati, and Sûrya the sun, be full of sweets to us,' the word Vanaspati, occurring as it does along with the sun, seems to mean the moon. The Taittirîya Sam. I. 8, 10, also says that the moon, king Soma, is Vanaspati and that he is king of Brâhmans: Râjâ Somo 'smâkam Brâhma*n*ânâm râjâ, evidently because it was the exclusive privilege of the Brâhmans to drink the soma.

The idea found in the Vish*n*u Purâ*n*a II. 12, *s*lokas 9 and 10, that on the amâ or new moon (literally moonless) day, the moon first passes into water and then into all the trees and plants, and that therefore a person who cuts down or in any way injures any plant or tree on that day incurs brahmahatyâ, the sin of killing a Brâhman, seems to be

very old. I take the water to be the conjunctional solar rays in which the moon disappears on new moonday. The moon's entering trees and plants appears to be a myth derived from the moon's woody nature as Vanaspati; and the belief that although the moon disappears or dies,* he is not lost altogether, but exists in his other form, the trees and plants, apparently gave rise to the fear that he might be killed if these were cut.

Among the trees the a*s*vattha ranked foremost, because it is the tree from the wood of which the two ara*n*is are made. In *R*ig Veda X 97, 5, the trees a*s*vattha and par*n*a are personified as the seat and home of all plants, the par*n*a tree being also used in sacrifices as it is the tree with the branch of which the ceremony called vatsâpâkara*n*a is performed. In *R*ig Veda I. 135, 8, Soma is honored by the adjective a*s*vattha. Thus the moon being Vanaspati, the lord of wood, all wooden things used in sacrifices are fit to be conceived as forms of the moon in his character as Vanaspati; for instance, yûpa, the sacrificial post, is called Vanaspati (*R*ig Veda III. 8). Thus the ara*n*i made of the wood of the a*s*vattha is a form of the moon.

I shall next attempt to show how the word ara*n*i was capable of giving rise to a myth. Under *R*ig Veda V. 9, 3, in which the word occurs, Sâya*n*â derives it from the root *ri* (No. 118 in Max Müller's List), 'to go or advance,' thus, âbhyâm arti ga*kk*hati agnir iti ara*n*i," *i.e.* the two pieces of wood are called ara*n*i because from them the fire advances. Supposing this is correct, the word was susceptible of being misconstrued, or purposely construed for the sake of pun, as a-ra*n*i, that which is without ra*n*a, joy. Ra*n*a is derived from ra*n* (No. 107 in the list), 'to shout, rejoice.' The verbs ra*n*ayan (I. 100, 7), ra*n*a (IX. 7, 7), ra*n*an

* The Ai. Brâhma*n*a V. 28. p. 534 of Martin Haug's Translation says: "The moon at the time of the new moon is absorbed by the sun. .... With the death of the moon my enemy shall die and disappear."

(X. 25, 1) and a r a *n* a y a n (X. 88, 2) mean 'to rejoice or cheer.' R a *n* a means also war (I. 61, 6), because much shouting takes place in it. The word a - r a *n* a occurs in many places in the *R*ig Veda as meaning sorrowful, without joy, without love; in the last sense, it means a stranger or enemy. Therefore, the upper stick or the churn is Purûravas, the vehement crier or shouter, only when he is associated with his wife, the other piece of wood, Urva*s*î, and he is a - r a *n* a , joyless, when he is separated from her.

Now, taking the moon and the star Rohi*n*î to be Purûravas and Urva*s*î, the generators of the heavenly summer fire, a story arose as to how the former lost his wife and became a - r a *n* a , joyless, and how at last the son was born. I shall now try to explain what that story means phenomenally, taking together the *S*atapatha Brâhma*n*a and the facts to be found in the dialogue in *R*ig Veda X. 95.

The year begins with the Day period. Both the moon and Rohi*n*î are now in conjunction with the sun, from whom the renewed moon springs forth. Verse 7 of the dialogue says:—' When Purûravas was born the self-shining rivers nourished him. The Devas created him for killing the Dasyus in battle field.' This seems to mean that the moon born from the sun * is nourished by the rivers, the flood of solar light, which go to the lunar globe to make him shine and kill the nightly darkness. Verse 4 says :—Urva*s*î gives wealth and food to her *s* v a *s* u r a , † father-in-law, and then wishing for the company of her husband goes from a *n* t i - g *r i* h a , the near house, to a *s* t a , the house (of her husband),

* As to the idea that the moon is the offspring of the sun, vide the concluding portion of Ai. Br.

† The word *Svasura* occurs in *R*ig Veda X. 28, 1, also. The Devatâ of that Sûkta is Indra. In verse 1 a female, who is supposed to be the wife of Indra's son Vasukra, says:—"All the gods have come to my sacrifice; but my svasura has not come." Some of the other verses of this Sûkta are attributed to Vasukra, who describes himself as being endowed with extraordinary powers. The Sûkta is, in my opinion, put into the mouth of the heavenly sacrificer, the moon, and his wife, the Rohi*n*î. The gods, the solar rays, at the evening twilight, approach and advance upon the Orion-Sacrifice a few days before the sun Indra comes in conjunction with it. Being impatient of his delay the Rohi*n*î says: "All the gods have come", &c.

where they love each other.' This may be construed thus:—Her husband, the moon, is the son of the sun. At the period of the conjunction she strengthens and enriches the sun, her father-in-law, with the summer rays in the near house, which may be taken to be her position when in conjunction with the sun. Being now merged in the Day, she is in the world of the Gandharvas, who here are evidently the solar rays.

The Night period next begins. Rohinî has now come to her husband's house, which may be taken to be her position when in opposition to or far away from the sun, but in conjunction with the full moon, which is the point down below the sun. Therefore it is fancied that she went down from the upper world, the Day or summer, to the lower, the Night, or autumn and winter, in which she loves the glorious autumnal full moon, when he is in the Orion-palace. Verses 8 and 9 say:—'Purûravas, the mortal, throws his arms around the flighty immortals; they tremble away from him like a trembling doe'. The moon is mortal, because he is subject to death on new moon day. The immortals may be the stars dimmed by the light of the full moon. Being the full moon of *s a r a t* or autumn he is fully clad with moon light, and it is fancied there was a stipulation that he should not appear naked. He embraces Urvasî three times a day and makes her happy (verse 5). This has reference probably to the worship of Agni three times a day at the three *s a v a n a s*, the wife being, according to an ancient idea (*Khân.* Up. V. 8, 1), the Agni or fire in which the husband sacrifices himself to be born as the son. Urvasî dwells with him four nights of *s a r a t*, (which probably has reference to four full moon nights of the Night period).

The Conjunction again, at the end of the year and the beginning of another year. This being new moon day the moon is rayless and therefore naked. The two lambs appear to be the twin Asvins, who are the deities presiding over the peep of day (vide essay on Asvins). During the night period they are supposed to have remained fastened to

Urvasî's couch. Now that they are required to preside over the peep of summer or day-period, it is fancied, they are drawn out from there by the Gandharvas, the advancing rays of the summer sun. The heliacal setting of Rohinî follows, and so, the moon "bewails his vanished love in bitter grief" and becomes a-rana. But in due course, the star rises heliacally and being now in the Dawn region she addresses the Dawn in verse 4, and telling her that she would go and meet her husband, she goes to the point of Conjunction with the full moon.

There she meets the moon Purûravas in Kurukshetra, which seems to be another metamorphosis of the same Orion which was exhibited as *palace before*. *Kurukshetra* means the sacrificial ground (vide p. 15), a proper place for the *aranis* to meet; and the dialogue in which Purûravas cries to her to stay and present him with a son seems to be the sound of churning poetically converted into a dialogue between the couple. Her saying that she will not stop, seems to mean that unless firmly held, the lower a r a *n* i will slide away in the act of churning. Purûravas begins the dialogue by wishing to exchange some words with her, but she says she is gone like the first of the dawns and is hard to be caught like the wind (verses 1 and 2.) This seems to mean that the star has commenced her journey sunward. In verse 3 Purûravas refers to "that non-heroic event (a v î r e k r a t a u)" in which "the lightning flashed like an arrow discharged from the quiver, like a swift steed winning cattle, winning hundreds, and the shouters (d h u n a y a *h*) bleated like lamb." Sâya*n*a takes the n a in this verse to mean the negative, but Mr. Griffith takes it to mean 'like' and I follow him. He explains the verse thus:—'Yes, thou wentst from me with the speed of an arrow or a racer. The cowardly Gandharvas deluded us. They bleated like a lamb to make us think that one of thy pets was in pain or danger, and then by a flash of fictitious lightning made me visible to thee in my nakedness.' In verses 10 and 12 **Purûravas says:—'May Urvasî who shines like lightning**

grant my heavenward desire. May a brave son be born. When will he be born? When will he cry and shed tears and cling to his affectionate parents? When will Agni, (the fire) shine among the *svasuras*?' Sâyana rightly takes Agni to be the wished for son. She replies: 'Take my answer. In due time thy son will cry and shed tears for thy joy. I shall send thee that of thine which is (now as embryo) in me. Go thou to a s t a, the house again.' Then in verse 17 Purûravas says:—'I, who am Vasishtha, the best of dwellers (*i. e.*, householders and sacrificers) hold Urvasî who moves in the sky (a n t a r i k s h a p r â) and who measures the waters (r a j a s o v i m â n î). May thou be blessed! come back'. The original of 'come back' is n i - v a r t a s v a. Taking n i to mean n i t a r â m, the sense would be 'do thou remain well and steady and not slip away.' Probably this is the sense, as Urvasî held by Purûravas must remain with him. Professor Max Müller translates 'Vasishtha' as 'the brightest sun,' deriving it from the root v a s, to beam. The same root means also 'to dwell' in which sense Sâyana construes the word here thus: s a m â n â n â m m a d h y e a t i s a y e n a v â s a y i t â. 'Antarikshapra' is an epithet which may be applied to any heavenly object, such as the sun, moon or star. 'Antarikshaprud' occurs in I. 116, 3, as meaning 'moving in the sky.' 'Rajaso vimânî' is rendered by Sâyana as 'she who is the manufacturer of waters'; but the expression may be compared with v i m a m e r a j â m s i (I. 154, 1) said of Vishnu, who is well known in the *Rig* Veda as the god who measured the universe in three steps. The lady Rohinî measures the waters, *i. e.*, the sky, by her apparent complete circuit of the sky in a year. In the last verse, viz 18, with which the Sûkta (X. 95) concludes, Urvasî says finally to Purûravas thus:—"The Devas say (â h u h) to thee this, namely, 'Thou who art (now) in the bondage of death wilt become even that (which thou art wishing for *i. e.*, thou wilt become father); thy p r a j â, offspring, will worship the gods with oblations and thou wilt rejoice in s v a r g a,

heaven'." The offspring is the wished for son Agni himself, who is well known in the *R*ig Veda as the Hotar, as one who brings the Devas and worships them for us (I. 13, 1; 15, 12.) This verse, making as it does the birth of the son and his worshipping the gods the means of the father's going to heaven, must have given rise to the ancient idea found in the Purâ*n*as and also in the story of Haris*k*andra in the Aitareya Brâhma*n*a (VII. 13, verse 9) that a son-less man cannot go to heaven. But the son of Purûravas is clearly Agni, and it is no wonder that in the sacrificial age the only way to go to heaven was by becoming the father of Agni, that is, by kindling the fire by friction and thereby performing the sacrifices.

The *R*ig Veda is silent about Urva*s*î's asking Purûravas to meet her on the last night of the year. Confining ourselves to the *R*ig Veda, the phenomenal poetry is, I think, simply this. Getting the star Rohi*n*î again in the night or winter, the moon, personified as the Churn, churns, holding the dialogue—the churning sound—with her, throughout the night period, for it is no easy task to generate the fire by the attrition of the a r a *n* i s, as the Ai. Br. (p. 534) says that Agni "is produced by friction practised with (great) force and restraining the breath." The churning in the sky goes on, the moon crying for the birth of the son, and the star, representing the lower ara*n*i, assuring him that the fire latent in her will be born in due time. She makes the same assurance finally in the name of the Devas, the solar rays, from whom she came rising heliacally and to whom she is going back for heliacal setting, when, the moon, ending the night period on that new moon day which comes when the star has set in the sun, is fancied to succeed in generating the summer fire. So, in order, I fancy, to complete the sequel intended by the *R*ig Veda, the *S*atapatha Brâhma*n*a makes the moon Purûravas go up to the golden seats, evidently the conjunction with the golden sun, on the last night of the year; for on the new moon day ending the year, the moon is not to be

found in the night, and so the fancy is that he went on that night to the Gandharvas, the solar rays, with whom the moon is then in conjunction. Of course, he there meets the star Rohi*n*î, who now being one with day light, may be said to be Urva*s*î in the sense in which Prof. Max Müller takes her, viz. the wide pervading light. By the favour of the Devas he learns to kindle Agni as his son and performs sacrifice through him as his Hotar. Let us fancy that the soul of the moon, who gave up all his light=flesh= body, on the new moon day, as his sacrifice, became all pervading—pervading generally in all the stars of whom he is king, and specially in his own star, the Belt *Mri*ga*s*iras, in the beautiful square of the Orion viewed as the sabhâ, hall, of heaven. This is how the moon or man of self-sacrifice becomes immortal

The lesson poetically taught by Urva*s*î seems to be that just as at the break of the Day period the queen star Rohi*n*î, representing all other stars, enters the solar light along with the self-sacrificing moon of the new moon day, and all the phenominal lights become one with the sun, so should we all become one in Brahman by self-sacrifice As the sacrificial Agni can only be churned out from the ara*n*îs made of the wood of the a*s*vattha tree, and as the moon is, as we have seen, the a*s*vattha, it follows that he churned out his son, the fire, from himself. The churned fire is, it will be seen from the essay on Vasish*th*a, treated as an âhuti, oblation, by being thrown into the âhavanîya fire. The son is considered to be the father himself renewed (Âtmâ vai putra nâmâsi). The Ka*th*a Upanishad (IV 8), likens the soul to Agni, the fire, latent in the ara*n*î. Belief in an after-life as pure spirit, capable of pervading everywhere and knowing every thing, necessitates the giving up of love for * *s*arîratva, the state of being with body, which is considered to be a bondage. The

* This word is found in the Ka*th*a Up., and the more ancient *Kh*ândogya Up, expresses the same idea by saying: "a*s*arîram vâva santam na priyâpriye spri*s*ata*h*."

Aitareya Brâhmana teaches us that the victim offered in the sacrifice is the substitute for the sacrificer; and so the Karma-Kânda or the Vedic ritual exacts the sacrifice of the body—that is exacts self-sacrifice—in order to rise in spirit. The human soul comes from the Supreme Self like the moon-light from the sun. It should be churned out from body or selfishness. Thus churned out from body, it poetically becomes a ṅ g a j a, body-born or son, and it should be poured into or merged in the All-intelligent Supreme Self.

The royal garment seems to be an allegory upon all worldly, dazzling, useless possessions. So long as Purûravas saw but a worldly woman in Urvasî they were deemed indispensable, but all that pleased the senses were ephemeral and soon vanished. Being still a worldly man he cannot see her when she is one with the sun, the emblem of the All-seeing Father. Later on he had a glimpse of Urvasî as a type of the Gandharvas, the holders of g o—light, knowledge—and learnt the rite of kindling the sacred fire, the self, and performed self-sacrifice as the only way to heaven. First he is made clothless, and then even bodyless.

The Vishnu Purâna IV. 6, in narrating this story says:—

In reply to the wish of Purûravas to be united again to Urvasî, the Gandharvas gave him a vessel of heavenly fire (Agni-sthâlî) and said: 'Divide this fire into three parts and perform sacrifice in them, having in mind the object of union with Urvasî'. He had become a monomaniac by always thinking about his vanished love.. As he was bringing the fire he said to himself: 'What a fool I am! I thought I was carrying Urvasî. It is not she, but a vessel of fire'. He kept it down and went to his capital. But at mid-night he recollected what the Gandharvas had said and hurried back, but found that the fire vessel had disappeared and that in its place an a s v a t t h a tree, containing a s a m î tree (s a m î-g r b h a m* a s v a t t h a m) had grown. He removed

* Taitt. Brâhmana I. 1, 9 says "Samigarbhâd Agnim manthati"—Evidently the object is to select the wood of the oldest Asvattha tree, and the Samî grows as a parasite on old Asvattha trees generally.

the tree and made *aranis* out of its wood, and as when doing so he repeated the Gâyatrî verse, the *arani* became twenty four fingers long in accordance with the number of letters in the Gâyatrî. He then churned the fire, and dividing it into three, performed the intended sacrifice and many other sacrifices, by the merit of which he went to the world of the Gandharvas and obtained union with Urvasî. Formerly there was only one fire; but from this act of Purûravas in this Manvantara, the three fires came to be in vogue.

The following passage occurs in *R*ig Veda I, 31 :—

Tvam Agne! Manave dyàm avâsayah
Purûravase sukrite sukrittarah
Svâtrena yat pitror mukyase paryâ
tvâ pûrvam anayan âparam punah

Taking the word *manu* to mean the man and to be an adjective of Purûravas, the verse may be rendered thus:—

O Agni! you make the sky roar for (the sake of) the man Purûravas, who performed good deeds (such as sacrifices) and for whom you (being the divine sacrificer) are of better deeds. As soon as you come out by friction from the parents they take you to the east (as the *âhavanîya* fire) and then to the west (as the *gârhapatya* fire).

But Manu is the moon (vide Manu and Deluge), and the fact that Manu is here called Purûravas shows that the idea of the moon being the heavenly upper *Aranî* was a well known idea at the time of the *R*ig Veda. The sound produced by churning accompanied by the flashes of fire is, in the opinion of the devout poet, metaphorically the thunder produced in the sky by the fire of lightning. Under this poetical view, it is the fire which is being generated that causes the sound; but that the root meaning of Purûravas is not altogether overlooked seems to be indicated by saying that the sound is made for Purûravas, the upper *Arani*, who cries for the birth of the fire, and then as the man Moon, performs the sacrifice. Thus,

as the sacrificial fire cannot be generated without the churn Purûravas, the myth arose that King Purûravas was the first to churn it and make the one fire into the three fires which are essential for animal sacrifices.

What the Vishnu Purâna says about Purûravas and Urvasî seems to me to strengthen the fact of their being the two aranis. It teaches that the sacrificial fire should be regarded as heavenly. It was brought directly from heaven in a vessel representing its mother Urvasî. Both remained with man so long as he carried them devoutly on his head but they vanished when he put them down. It is implied that since then the heavenly fire concealed itself in the asvattha tree and has to be brought out by churning the wood of that tree. The Purâna, it will be noticed, makes Purûravas cut down the whole tree. This apparently indicates complete sacrifice of body for churning out the self as Agni; for, this Purâna belongs to an age when the esoteric significance of the asvattha tree as the body of man was well known, vide the Bhagavatgîtâ XV. 1—3 about cutting down this tree of asvattha by the sword of asanga.

KURUKSHETRA.

The reasons for considering Kurukshetra to be the heavenly sacrificial ground of the Devas (vide page 9) will now be explained

The Devas, literally the glowers or shiners, seem to be the solar rays. The *Rig* Veda says about the rising sun:— "Devânâm udagâd anîkam." 'The face of the Devas has arisen.' When commenting upon this in the Yajur Veda, Vidyâranya says:—"Devânâm rasmînâm, anîkam sanghâtam"; that is, 'the mass of rays has arisen'. Another well known name for the Devas is the Maruts; and the Taitt. Âranyaka V. 37, identifies the Maruts with the solar rays (Asau khalu vâ Âdityah pravargyah, tasya Maruto rasmayah). The *S*atapatha Brâhmana says that Kurukshetra is the Devayajana or sacrificial ground of the Devas, thus:—

"Kurukshetre 'mî Devâ*h* yajñam tanvate" (4. 1. 5, 13).

"Teshâm Kurukshetram Devayajanam, yasmàd âhu*h* Kurukshetram Devânâm Devayajanam, tasmâd yatra kva *k*a Kurukshetrasya niga*kk*hati tad eva manyate idam Devayajanam iti; tad hi Devânâm Devayajanam" (14, 1, 1, 2).

The Vâjasaneya Sam. I. 1, 28, addresses the earth thus:—"P*ri*thivi! Devayajani!":—'O Earth! O thou who art the sacrificial ground!'. Then comes the following verse:—

Purâ krûrasya vis*ri*po Virapsin!
ud âdâya P*ri*thivîm jîva-dânum
Yâm erayan *k*andramasi svadhâbhis
tâm u dhîrâso anudi*s*ya yajante,

According to the commentator, this verse is addressed to Yajña, Sacrifice, in his form as Vedî, altar, which he takes to be one of the forms of Vish*n*u; for the oft repeated Vedic saying is:—"Yajño vai Vish*n*u*h*" Following the commentator the verse may be rendered thus:—

'O Virap*s*in! (or the vehement crier, the Vedas sung forth in the sacrifice being as it were the cries of Sacrifice.) That life-giving Earth, whom they (the Devas) in order to protect her from the tumultuous krûra, battle, took up along with the svadhâs (Vedas) and deposited with the moon, Her (the Earth) only the sacrificing wise (priests) see (in their Vedî, fire altar, here.)'

The commentator quotes the *S*ruti:—"Saṅgrâmo vai krûram," for taking krûra, cruel, to mean battle. He narrates an Âkhyâyikâ to the following effect:—

"Once upon a time a battle with the Asuras became imminent to the Devas, who deliberated thus: 'Let us fight, depositing the Devayajana (the sacrificial ground), which is the essential part of Earth, with the moon. If

we are defeated, let us perform sacrifice on the Devayajana (which we deposit with the moon) and (by the merit of it) defeat the Asuras'. So they extracted the essential part of the Earth and deposited it with the moon (for safe custody). That part is still seen to be black (on the lunar globe.)"

This is a poetical explanation of the k a l a ṅ k a or dark streaks visible on the moon; but at the same time it appears to me that the sacrificial ground taken *up* (to the sky) and deposited with the moon must be the square of the Orion, of which the Belt M*ri*gas*i*ras is dedicated, in the Vedic calendar of the asterisms, to the moon. So, the Orion in the sky seems to be the *Kurukshetra* or sacrificial ground of the Devas. The *Ri*g Veda places the horse head of *Ri*shi Dadhyañ (the Curd-white man?) in the house of the moon and calls that place by another name, *S*aryan*â*vat, which seems to be the place of the heavenly s o m a juice and which a Brâhma*n*a legend places in the j a g h a n â r d h a or middle region of Kurukshetra. As Râjâ Soma, the king of liquids, is identical with the moon Soma, the place of the celestial s o m a is to be found only in the Orion, the house of the moon as well as the heavenly sacrificial ground. Now, in the bright half of the year from the Conjunction up to the Opposition, the Orion remains with the Devas, the solar rays; and when at the Opposition it is fully in the night from sunset to sunrise, the Devas, it is fancied, deposited it with the moon, the lord of night. Thus, leaving their Devayajana alias Kurukshetra with the moon, the solar rays fight with the Asuras, the powers of darkness, in winter and are worsted; but when the Conjunction comes, they, it is fancied, perform sacrifice on the Orion and conquer the Asuras, as the bright half of the year has now come back. If a part of Northern India is called Kurukshetra, the most sacred ground, it shows that it was one of the oldest settlements where our ancients established their home and their sacrificial places. Having conceived the Orion to be the sacrificial ground of the Devas, they sanctified their earthly

Kurukshetra by thinking it to be the Orion itself brought down, with all the Devas as the performers of their sacrifice here on the earth. We shall see in the essay on Vasish*th*a how our ancient sacrificers brought down the Devas, the rays, to perform sacrifices as their priests here.

Although the *R*ig Veda has not the word Kurukshetra, it addresses Kuru*s*rava*n*a as the giver of wealth (X. 32, 9); and in the next hymn (33, 4) the *R*ishi says:—'I choose (â v *r* i *n* i) Kurusrava*n*a, the king, the son of Trasadasyu'. Sâya*n*a explains Kuru*s*rava*n*a to mean 'the hearer of the praise of sacrificers' (K u r a v a *h* = Y a j ñ a k a r t â r a *h*, t e s h â m s t u t î n â m *s* r o t â = K u r u *s* r a v a n a *h*). Thus k u r u means the doer, the performer; and in a sacrificial age the performer of sacrifice was *the* performer; and so his Y a j ñ a - b h û m i, sacrificial ground or field, was called K u r u k s h e t r a. The manner in which king Kuru*s*ravana is addressed as a deity shows that he is most probably the well known Vedic king Soma, the moon.

VASISHTHA, VISVÂMITRA AND AGASTYA.

Dr. Martin Haug, in his Introduction to the Aitareya Brâhmana, page 57, says:—

> "The sacrificer first mentions the gods who are to act as his priests—'Agni (the fire) is my Hotar, Âditya (the sun) my Adhvaryu, the Moon my Brahmâ, Parjanya (the god of rain) my Udgâtar, the Sky (â k â s a) is my Sadasya (superintendent), the waters are my Hotrâsamsis (all the minor Hotri-priests), the rays my Kamasa Adhvaryus (cup-bearers). These divine priests I choose (for my sacrifice).' "

The fiery dawn suggests to the imagination two poetical ideas: (1) that the gods, the solar rays, as the priests, have kindled the morning sacrificial fire in the sky, and are offering oblations to the rising sun, the emblem of God, under many names, such as Indra, Brihaspati, Mitra, the celestial Agni, &c. ; and (2) that the same rays, as warriors, are waging a bloody war with the Râkshasas, the powers of darkness, and are conquering them. Thus, the dawn is both the sacrificial field and the battle field. Transferring ourselves to the dawn of the year of the olden time, we go to the region of the Pleiades, the Aldebaran and the Orion, and there the old Vedic poets saw, in the beautiful square of the Orion, the celestial sacrificial field of the Devas. This is but one of the numerous metaphors which the Vedic poets conferred upon the Orion. While it is the sacrificial field of the Devas, the solar rays, when they come in conjunction with it once a year, it is also at the same time their battle-field; for, the advent of the sun and his rays there, signifies their victory over the dark powers of winter. Thus, the gods are both sacrificing *Rishis* and fighting warriors. The Orion, as the sacrificial ground, is the celestial place of the dual gods Agnîshomau (Agni and Soma), because the sacrificial ground is the natural place for the fire Agni with all the hosts of his rays, and because the Orion is the home of the moon Soma, the regent of Mrigasiras. So, both Agni

and Soma, along with their rays, are, among other gods of the atmosphere, the celestial sacrificers worshipping the sun in the sky; or sometimes the sun himself as Prajâpati is the sacrificer. If man, the sacrificer here, cannot fly up to the gods in the sky, he devoutly brings them down; and it is for making his sacrifice here, a celestial sacrifice, that he appoints the gods themselves to act as his priests in addition to the human priests. I am of opinion that many of the hymns of the *Ri*g Veda were composed as if sung by the celestial sacrificers, chiefly Agni and Soma, with their rays as their peoples; that Vasish*th*a, Vâmadeva, Atri, Vi*s*vâmitra, Bharadvâja, &c. who are the reputed authors of the hymns, are names of the celestial sacrificers Agni and Soma, into whose * mouth it became necessary to put them in order to make the sacrifice here a celestial one; and that as they are thus gods metamorphosed as sacrificers, we find here and there in those very hymns, very strange and supernatural things said of them in a manner which no human authors would have said of themselves. Whoever the authors were, as they composed the hymns for the celestial sacrificers, they were free to reveal here and there the character of these sacrificers. The custom which now prevails of men being named after their gods, such as Râma, K*ri*sh*n*a, *S*iva, Kumâra, &c. must be ancient; only in the ancient days, the names of the gods were different. Supposing that in the Vedic days there were several names for the gods Agni, Soma, and others, and that the several families took up, each, some one of those names, they would naturally be known as the Vâsish*th*as, the Ku*s*ikas, the Bharadvâjas, &c. They knew very well that the family names they bore were names of the gods; and when they composed hymns, it was natural that each clan should give preference to the name of the god it bore, in dedicating the authorship to him as its celestial poet and sacrificer. Hence the peculiarity of the *Ri*g Veda that in its human poets the celestial poets are often merged.

* In some instances the *Ri*shi-names of the Sûktas have arisen by fancying the Devatâs themselves to have been the *Ri*shis.

In this essay, I shall attempt to show that Vasish*th*a and Agastya, who are born from Urva*s*î in a very strange manner, are Agni and Soma; that Vi*s*vâmitra is another metamorphosis of the moon, king Soma; that the story of the rivalry and animosity between him and Vasish*th*a is a myth which arose in the post *R*ig Vedic age, by misunderstanding or misinterpreting the meaning of a certain verse and by conjuring up the phenomenal animosity which can be easily imagined as existing between the sun as Agni, the day priest, and the moon, the night king; and that Vi*s*vâmitra and king Sudâs are identical. An examination of the several passages connected with Sudâs has, to my mind, revealed the fact that the following names which occur in the *R*ig Veda, and some of which are believed to be the names of distinct personages, are names of the moon:—

Vi*s*vâmitra.	A*s*vatha.
Sudâs.	Bharadvâja.
Divo-dâ*s*a.	Bharata
Sumitra.	Ka*s*oju
Manu.	Subandhu.
*K*yavâna.	U*s*înara.
Atithigva.	Ikshvâku.
Prastoka.	Bhajeratha.

I shall begin with *R*ig Veda VII. 33, which is a hymn about the *Vasishthas, whom I take to* be the rays of Agni fancied to be in the Orion sacrificial field.

Indra had gone far away to drink the s o m a of Pâ*s*adyumna, son of Vayata; but the Vasish*th*as brought him to themselves in order to drink their s o m a; and thus brought, he says: 'These *white-colored* singers have made me joyful; standing on the b a r h i s h (the sacred grassy seat at the sacrifice) I tell the heroes—O Vasish*th*as! for the sake of help be near to me' (verses 1* and 2).

* In verse 1 the Vasish*th*as are further spoken of as wearing their lock of hair on the right side of the crown of their head. If there is reason to believe that this was the peculiar custom of the family of Vasish*th*as even at the time of the *R*ig Veda, it only indicates that the marks of one of the most respected *families of those days* were transferred to the heavenly poets.

This looks as if the sun goes away from the Orion in winter to receive the worship of some mythical person, but at the Conjunction, the rays of Agni supposed to be in the Orion sacrificial ground, bring him back and worship him. He drinks the soma, evidently the moonlight offered to him on this new moon day, and gets his summer strength. Just as, at the daily dawn, the rays of Agni join the sun when he goes up to him with the oblations, so at the break of the bright period in the Conjunction, the rays of the heavenly Agni, in the Orion sacrificial field, attend upon the sun, as the summer rays, and he asks them to be with him and help him (in conquering the powers of darkness).

Accordingly, with the Vasish*th*as, Indra crosses the river (either the Night or Day conceived as river); with them he kills Bheda (a mythical personage, probably the darkness); and with their brahman, song, he protects Sudâs, the liberal giver, in what is called the Dâ*s*arâjña,* *i. e.* the fight with ten kings. This looks as if the moon Sudâs had to fight with the powers of the darkness of winter. In the Conjunction, when the sun has arrived at the moon's house, the Orion, he is fancied to have come up to the moon's rescue (verse 3).

Pleased with the songs of the Vasish*th*as, who are Fathers,† Indra turns the axle of his car (in order evidently to go up to them to receive their offerings) and blesses them by saying: 'may you never become thin, since by singing aloud your *s*akvarî ‡ verses, you have infused vigour into your Indra' (verse 4).

* Some ten kings not named, but who were non-sacrificers (ayajyava*h*) joined together on one side and besieged and pressed Sudâs down together with the warriors called *Tritsus* on the other; but the gods Indra and Varu*n*a protected them (VII. 83, 6; 7; and 8).

† Vide the Angirâses, (page), as to the solar rays being conceived as our Fathers. In X. 15, 8, the Vasish*th*as are called our ancient Fathers; and X. 66, 14, says that Father-like and *Ri*shi-like the Vasish*th*as sing to the gods for happiness.

‡ *S*akvarî is one of the metres. It is derived from sak, to be strong. Probably Sakvarî was a martial air.

Being surrounded (by enemies) and feeling thirsty in the Dâsarâjña fight, they (Vasish*th*as) implored heaven; Indra heard the praising Vasish*th*a (their chief Agni) and made the outlook or view (loka) wide for the T*ri*tsus (verse 5).

This shows that the Vasish*th*as are identical with the T*ri*tsus. When the sun comes to the Orion, he makes the outlook wide by lengthening the days.

In that Dâsarâjña fight, the Bharatas were cut up and thinned (parik*kh*innâ*h* Bharatâ*h* arbhakâsa*h*). Vasish*th*a became (their) leader and then the tribes of the T*ri*tsus extended themselves (verse 6).

This shows, as indeed Sâya*n*a says, that the T*ri*tsus and Bharatas are identical. We shall see further on that Bharata is but another name of Sudâs, the liberal king Moon. Bharata means the supplier of oblations and as such a sacrificer. So the Bharatas are identical with the Sudâses, the men of king Sudâs. The summer rays, which though fiery are the producers of the summer rains, may well be fancied to be the offspring of both Agni, the fire, and Soma, the lord of the soma juice, which is the liquid of liquids. In the Conjunction, both the rays of Agni in the Orion and the moon-beams of the moon, who gives them up on the new moon day at the end of the dark period, are fancied to enter the sun and make him the scorcher as well as the rainer of summer. But when winter comes, the fiery rays disappear into the Orion, to smoulder there as if they were cut up by the powers of darkness, and though, under another fancy, the same rays are transferred by the sun to the moon of *S*arat, to shine as moon-beams in the night portion of the year, they too are cut up by the powers of darkness in dark fortnights. But when the Conjunction comes, Agni Vasish*th*a becomes the leader of the hitherto smouldering summer rays, and they become victorious and extend themselves every where in the shape of summer heat and rain.

Like the sun's growing glory is the splendour of the Vasish*th*as, and like the seas is their unfathomed greatness,

The Vasishthas, with their hearty songs, move on the hidden thing. Weaving the cloth spread or ordained by Yama, they sit near to the Apsarases (verses 8 and 9).

I take the hidden thing to be the Orion-Sacrifice, hidden, because it is now in Conjunction with the sun. If we compare this verse with the first verse of X. 130, which is about the deified Sacrifice, it will become clear that the woven thing is sacrifice. Under one imagery, it is a tree of thousand branches, as there are several kinds of rites to be performed in the sacrifice. Under another imagery, it is the cloth spread by Yama, who here is to be understood as the moral govenorr of the universe, from the root y a m, to control. Yama himself wove and spread it first in order that men might do so. The plural form Apsarases is intended for the singular Apsaras, who, as is clearly stated further on, is Urvasî. In the Conjunction, the summer rays, as priests, move on the Orion in performing their sacrifice there, and sit by Urvasî, the star Rohinî

Having thus described the feat of Vasishtha and the Vasishthas, the poet enigmatically describes the birth of Vasishtha and Agastya in the remaining verses.

Vasishtha, endowed with many a gift and bestowing thousands, sprang forth from the mind of Urvasî (like) a light of lightning, in order to weave the cloth spread by Yama: That was his one * birth, when the dual gods Mitra and Varuna saw him flash forth as such, and when Agastya brought him to the people (verses 10 and 12). He was born from Urvasî and is Maitrâvaruna. He is the drop (d r a p s a) that was effused with the divine chant, *i. e.* when the hymns were being chanted, and was laid in the p u s h k a r a by all the gods (verse 11). The two (Mitra and Varuna), born in the sacrifice (s a t t r e j â t a u), *i. e.* (as Sâyana says, taking j â t a u to mean d î k s h i t a u) initiated † in the

* One may be taken to mean here noteworthy, celebrated.

† In support of Sâyana's rendering it may be stated that the d î k s h â or initiatory rite at the sacrifice gives the sacrificer a new birth. The Ai. Br. I. 3, says: "The priests make him whom they initiate (by means of the Dîkshâ ceremony) to be an embryo again (*i. e.* they produce him anew altogether." Haug Vol. II: p. 8.

sacrifice, both dropped similar r e t a s into a k u m b h a, pot; thence, from the *middle* (of the pot), there rose up Mâna (another name of Agastya), and thence, they say, *Ri*shi Vasish*th*a was born (verse 13).

Thus Vasish*th*a flashes forth like lightning and is laid in the p u s h k a r a. 'Pushkara' means the lotus, the A*s*vins being called p u s h k a r a s r a j â, adorned with lotus garlands. The Taitt. Âra*n*yaka, I. 22 and 25, regarding the Âru*n*a-ketuka*k*ayana, says that the northern Vedî or altar should be dug knee-deep and filled with water ankle-deep, and that spreading in it lotus leaves, lotus stalks and lotus flowers, Agni, the fire, should be established. Thus a flowery seat is prepared for Agni.

*Ri*g Veda. VI. 16, 13, says that Atharvan churned Agni on the p u s h k a r a, lotus:—"T v â m A g n e p u s h k a r â d a d h i A t h a r v â n i r a m a n t h a t a."

This verse is quoted in the Taitt. Sam. IV. 1, 3, and V. 1, 4, where, p u s h k a r a is taken to mean p u s h k a r a-p a r *n* a, lotus leaf. It is stated there that on the lotus leaf, placed on the black deer's skin (k *r i* s h *n* â j i n a), mud is spread as a seat for the churned fire, this being done because Atharvan first found Agni resting on the lotus leaf (p u s h k a r a - p a r *n* e h y e n a m u p a *s* r i t a m a v i n-d a t). It is also said there that Agni is the Hotar, (priest) and Vasish*th*a, (a d a b d h a v r a t a p r a m a t i r V a s-i s h *t h* a *h*), and he is asked to perform the sacrifice. These words viz. 'adabdhavratapramatir Vasish*th*a*h*' are taken from the *Ri*g Veda itself (II. 9, 1), and are quoted in Ai. Br. I. 28 also, with this explanation:—"A g n i r v a i D e v â-n â m H o t â .... A g n i r v a i D e v â n â m V a s i s h *t h* a *h*". Agni's being Purohita to the gods is mentioned in the *Ri*g Veda also, for instance X. 150, 4. In many places in the *Ri*g Veda, Agni is called Purohita, Hotâ, and the sacrificer, G*ri*hapati; and he is distinctly called Vasish*th*a along with the epithets *S* u k r a, bright, and p â v a k a, purifier (VII, 1, 8).

Vasish*th*a is derived from the root v a s, which, accord-

ing to Prof. Max Müller's list, has three meanings, viz to beam, to dress, and to dwell. He takes Vasish*th*a to mean the brightest, *i. e.* the sun. But deriving the *R*ig Vedic Agni Vasish*th*a, from that sense of the root which means 'to dwell', he is the best dweller, because the fire of the householder is continuously maintained in his house and is therefore called g*ri*hapati. It is this divine g*ri*hapati who is the Hotar, priest, to whom the mortal yajamâna or sacrificer piously transfers his k a r t *r i* t v a or acts.

One great mystery of the sacrifice is that by performing it the sacrificer is supposed to be born again with a celestial body In the Dîkshâ ceremony, the water sprinkled on him represents the seed required for the new body, Ai. Br. I. 3, Haug's Translation p. 8. In the Pravargya ceremony, the milk, &c. put in the heated pot, called g h a r m a, represent the seed. "He who knowing this, sacrifices according to this rite is born (anew) from the womb of Agni," Ai. Br. I. 18–22 pp. 41–51. In the animal sacrifice, the v a p â or omentum seems to represent * the sanctified sacrificer himself offered as an oblation into the fire, that is, offered as self-sacrifice, for the purpose of spiritual birth, as it is said:— "The priest having (by the v a p â oblation) made (the sacrificer) just such a man (composed of five parts), offers him in Agni, who is the womb of the gods. For Agni is the womb of the gods; after having grown together in Agni's womb with the (different other oblations) he then goes up to heaven with a golden body", Ai. Br. II. 14, p. 103. The same work, VI. 27, 28 and 29, pp. 423—429, may be referred to, as to how the Hotar priest spiritually "effuses the sacrificer in the shape of the seed", how the Maitrâvaru*n*a priest forms his breaths and how the Brâhma*n*â*kk*amsî causes him to be born out of the sacrifice, which is the womb of the gods,

* "The animal is instead of the sacrificer himself. The animal when sacrificed in the fire goes to the gods, and so does the sacrificer in the shape of the animal. The animal sacrifice is vicarious. Being thus received among the gods the sacrificer is deemed worthy to enjoy the divine beverage, the Soma, and participate in the heavenly king, who is Soma". M. Haug's Introduction to the Ai. Br. p. 60.

by infusing into him the Âtman or Self, which is done by repeating the V*ri*shâkapi hymn (*R*. V. X. 86).

Now, *taking the* Vasish*th*a of *R*ig Veda VII. 33, also *to* be Agni, there are in that hymn, as we have seen, two descriptions of his birth. According to one (verses 10 and 12), he springs forth as lightning from Urva*s*î, the mother Ara*n*î; and Agastya who is the soma in its three aspects, the soma creeper, the soma juice and the moon, is said to bring him, probahly because the fire is produced by friction after the soma creeper is purchased and brought in a car to the sacrificial ground, vide Ai. Br. I. 15, p. 35. According to the other description, Vasish*th*a is effused as the drop, and the same is said of Agastya (verses 11 and 13). It looks as if the poet, in describing the churned Agni Vasish*th*a as the drop, wanted to establish a close comparison between this divine sacrificing Hotar, priest, and the human Yajamâna who is spiritually sacrificed as the seed; for, it is to be noted, *this jâta, newly born or churned* Agni, is thrown into the Âhavanîya fire, which is called the womb in which the priests are called on to lay him (*sisîta*), *R*. V. VI. 16, 41; 42; the verb *sisîta* implying that he is laid as *sisu*, infant. This sacrifice of the churned fire *in the Âhavanîya* fire is done by repeating *R*ig Veda I. 164, 50: Yajñena Yajñam ayajanta Devâ*h*, which means that *the* Gods worshipped Yajña, taken to mean here the Âhavanîya fire, with Yajña, the churned fire, as an offering, vide Ai. Br. I. 16, p. 38.

And there is great similitude between the churned fire and the soma. Both are Atithis, guests, and should be honored with the âtithya-ish*t*i (*R*. V. I. 91, 16; VIII. 44, 1; and Ai. Br. I. 15 and 17). Both are called *sisus*, infants, (vide *R*. V. I. 145, 3; II. 35, 13, about Agni; and IX. 1, 9; 33, 5; 38, 5, about the soma). Both have ten sisters, who are the fingers of both the hands used in churning the fire and pressing the soma, (vide *R*. V. III, 29, 13, about the former, and IX. 1, 7, about the latter). Both come out from the vegetable kingdom, the churned fire from vanaspati

or tree, from the wood of which the a r a *n* i s are made, and the s o m a juice from o s h a d h i or the plant. Although Agni is well known as priest, still he is also called king (III. 1, 18; 55, 4); and although the s o m a is well known as king, still he is described as k a v i, *r i* s h i and v i p r a (IX. 12, 4; 14, 1; 107, 7); and Agastya is called *Ri*shi (I. 179, 6). Both Agni and Soma have three forms, the former as fire here on earth, as lightning in the aereal regions or a n t a r i k s h a, and as the sun in the sky; the latter, as the s o m a plant and juice here, as the moon on high, and as the Belt, the seat of the celestial s o m a in the third or highest heaven. And lastly (1) the oblation or the throwing of the churned Agni into the fire, (2) the oblation of the s o m a juice, (3) the oblation of the v a p â or omentum and (4) the oblation of the â j y a are all called a m *r i* t â - h u t i s, or oblations of ambrosia, by which immortality is gained (Ai. Br. II. 14, p. 102).

The pressed s o m a juice is put in a wooden vessel called k a l a *s* a or d r o *n* a (IX. 3, 1; 8, 6); but in VIII. 72, 11, the s o m a, called there m a d h u, is said to be poured into p u s h k a r a, which Sâya*n*a there takes to mean the vessel called u p a y a m a n î; so that the recepticle of the churned fire, Vasish*th*a, and the recepticle of the pressed s o m a, are known by the same name, p u s h k a r a.

That the pot should be the womb of the s o m a is as it should be; but that the churned fire should be conceived as effused into the same pot is rather incongruous, though it should be remembered that the poet looked upon both these infants as the drops and as such fit to be put in a pot. This incongruity seems to have attracted notice subsequently. Taking advantage of the expression, "from the *middle* of the pot there rose up Mâna or Agastya" (verse 13), a way was paved for restricting the pot-birth to Agastya; for, the B*ri*haddevatâ of *S*aunaka, quoted by Sâya*n*a, says that the r e t a s fell partly inside the pot and partly outside on the floor, that the former became Agastya and the latter

Vasish*th*a, and that the gods laid Vasish*th*a in the pushkara (leaf).

Accordingly, Vasish*th*a is not so well known in post Vedic literature as Kumbha-sambhava, as Agastya is. Likewise, the name Maitrâvaru*n*a has stuck to Agastya more closely, and it may be noted that in the preparation of the soma juice, the priest called Maitrâvaru*n*a, the first assistant of the Hotar, has very much to do; vide Dr. Haug's Introduction to the Ai. Br. p. 19. But in the *R*ig Veda, Maitrâvaru*n*a occurs only once, and *that*, as already shown, in VII. 33, 11, in which Vsish*th*a is addressed as Maitrâvaru*n*a. Dr. Haug has shown that *Sa*ṃstar was the name of the Maitrâvaru*n*a priest in the time of the *R*ig Veda; and as the dual gods Mitra and Varu*n*a are mentioned in verse 10, it is probable that the Maitrâvaru*n*a of verse 11 is a patronomic and not the priest of that name.

The birth of Vasish*th*a and Agastya may be unriddled thus:—The B*ri*haddevatâ says that when Mitra and Varu*n*a were performing a sacrifice, they emitted their retas by seeing the Apsaras Urva*s*î, and put it in a pot. Mitra is one of the well known names of the sun. Varu*n*a is well known as the god of water. I would take him here to be the moon, the lord of the soma juice, the king liquid. The poet evidently wants to show that Agni and the soma should not be supposed to be earthly objects but are the very *sacrificed* selves of the heavenly sun and moon, *sacrificed*, because the sacrifice in which the vapâ, representing the sanctified sacrificer, is offered, is, as we have seen, symbolical of self-sacrifice, by which the sacrificer obtains a spiritual form. It is for this spiritual birth that sacrifice was performed. So, the words sattre jâtau should be taken to mean that Mitra and Varu*n*a were, by means of sacrifice, born spiritually in the forms of our Agni and the soma. Enamoured of Urva*s*î or Vidyâ—cogitating with Lady knowledge—the fatherly Mitra and Varu*n*a are born as the two infants Agni and the soma. Vasish*th*a flashes forth from the *mind* of Urva*s*î or Vidyâ 'in order to weave the

cloth spread by Yama'—in order to perform sacrifice, for our Agni is the Hotar, priest, and the sacrifice he performs is self-sacrifice, for as soon as born by attrition he is sacrificed in the Âhavanîya fire. Thus should man marry knowledge and cause his soul to be born in her, as light, as the knower, for being sacrificed as a fit oblation unto the bigger fire—the Supreme Self.

In his Vikramorvasî, Kâlidâsa describes Urvasî as born from the thigh of *R*ishi Nârâya*n*a. This is an attempt to derive the name from û r u, thigh, based apparently upon some Purâ*n*a. There is a Purâ*n*ic story to the effect that when *R*ishi Nârâya*n*a was performing a severe tapas the Devas sent an Apsaras nymph to tempt him; that he was such a firm minded Tâpasa that her beauty and coquetry made no impression upon him; that, in order to pay the Devas in their own coin, he created and sent out from his thigh, Urvasî (or rather Ûrvasî to suit the mode of creation), the most bewitching woman in the whole world; that she went to where the Devas were performing a sattra, sacrifice, and that Mitra and Varu*n*a were so much overpowered by her mere look that Vasish*th*a and Agastya were born in the manner related in the *R*ig Veda.

This may be explained thus. The Apsaras nymphs are considered to be the common women of the Devas, as Amara says: Svar vesyâ*h* Urvasî-mukhâ*h*. This idea must have arisen from *R*ig Veda X. 123, 5, which says that the Apsaras approaches the Jâra (Indra). 'Jâra' there simply means the lover, but taking it in its other sense, viz. adulterer, the myth seems to have arisen that the Apsarases are prostitutes. But it appears to me, from an examination of several stories, that knowledge and other spiritual qualities are the common women of the Devas, the shiners, the knowers, because each one of them should have them. As Urvasî is, esoterically, knowledge, the mother of self-sacrificing Agni, the clever Paurâ*n*ic seems to have purposely gone to Purusha-Nârâya*n*a of the Purusha Sûkta (*R*. V. X. 90) to find an appropriate father for her; for, Purusha-Nârâya*n*a was sacri-

ficed in the beginning in view to his becoming the Self of all creatures (that He may love them all as Himself).* It is to be noted that the Mantra (X. 90, 15), mentioned in connection with the sacrifice of Purusha as Yajña, is the same as that used in sacrificing the churned Agni. Having thus gone to the Purusha Sûkta, it seems not unlikely, at any rate, not beyond the range of possibility, that the Paurânic poet, brooding over the mythical vesyâ nature of Urvasî, was struck with the similarity of the word vesyâ to the word vaisya in the sentence:—ûrû tad asya yad vaisyah (X. 90, 12), and concocted the pun, that like the Vaisyas, the vesyà Urvasî was born from Purusha-Nârâyana's ûrû, thigh. By this pun, the Paurânics made Urvasî, Ûrvasî, a form given in the Vâkaspatyam as the variant of the name Urvasî.

Phenomenally, let us go over a year with the sun, moon, and Urvasî, the star Rohinî. The sun Mitra is enamoured of the star Rohinî so long as she is in the Day. When she falls into the Night, she has taken away the sun's tejas or summer light. In the Night or winter, she is loved by the moon and may be fancied to absorb his light, for in each succeeding month in the six months of the dark period, the moon, when in conjunction with the star Rohinî once in a month, becomes lesser and lesser, until, on the new moon day of the Conjunction, he gives up all his light. This exhibits the sun and moon as spending or sacrificing their lights, lives, the one in summer, the other in winter, for general good, Urvasî or knowledge making them do so. The sons born are Agnîshomau, the flash of lightning and its twin brother rain, both spending themselves for general good. Thus, the churned fire and the pressed soma appear to be emblematic of the spiritual essence of the heavenly shiners, knowers—the sun and moon—and to represent respectively the light, and the drink, of self-sacrifice.

* About the Purusha of the Purusha Sûkta and about His being identical with Nârâyana, the *Rishi* of that Sûkta, see the essay on Creation, (p.).

The authorship of Ma*nd*ala VII of the *R*ig Veda is attributed to Vasish*th*a himself. But it is not easy to believe that any human poet described himself as the seed effused into the pot. The poet, whoever he is, addresses Vasish*th*a thus:—'Vasish*th*a! honor Indra in the battle (VII. 23, 1). Vasish*th*a! carry the delightful and bright hymn to Varu*n*a (88, 1)'. From this it is evident that the poet asks Agni Vasish*th*a, the messenger, to carry his song to Varu*n*a. Again, in 96, 1, the poet says:—'Vasish*th*a! sing a lofty song to the goddess Sarasvatî, the mightiest of rivers'. All this in the vocative. We have seen how with divine attributes the poet spoke of Vasish*th*a and the Vasish*th*as in the third person in Sûkta 33. In other places also of ma*nd*ala VII, the third person is used, thus:—'O Agni! Vasish*th*a, fattening you, killed Jarûtha (9, 6)'. The churned fire, put in the Âhavanîya fire, accompanied by the necessary oblations of fuel and clarified butter, may well be said to fatten Agni. Nay, in VII. 1, 7, Agni himself is said to have killed Jarûtha, who can only be some mythical being, representing darkness or ignorance. The poet says further: 'Thus hath Vasish*th*a praised victorious Agni wishing for wealth. May he bestow wealth on us (42, 6). O Indra! understand well this my word which Vasish*th*a utters (22, 3).' The poet evidently hands over his song to Agni for being carried by him and sung to Indra. Again:—'Vasish*th*a praises Indra to bring help for us (26, 5). O Indra! Vasish*th*a has poured forth his prayers desiring to milk you like a cow (18, 4). O Maruts! Vasish*th*a does not overlook the lowliest of you (59, 3). O Asvins! choosing you we have let the sacrifice follow its course; sent as the swift walker (messenger) Vasish*th*a aroused you with prayers (73, 3). Vasish*th*a opens the doors of *Rita* for Sarasvatî (95, 6).'

All this is quite appropriate of the divine priest Agni. The name of Vasish*th*a occurs similarly in Ma*nd*ala X. 65, 15; 150, 5; 181, 1. It is therefore no wonder that Agni Vasish*th*a became the ideal of sacrificers and *gri*hapatis, so much so that every body wished to become Vasish*th*a; for

instance, in the Pit*ri*-tarpa*n*a mantras, the man offering water to the Fathers says: "May I become Vasish*th*a to you! 'V a s i s h *t h* o b h û y â s a m')".

Before going to the other *R*ig Vedic verses, about Agastya, and to the Purâ*n*ic stories about him, I propose to examine—

(1) the verses relating to king Sudâs and the other names referred to at page 21, *ante*, as names of the moon, and to Vasish*th*a's so-called rival Vi*s*vâmitra;

(2) the Brahma*n*a and Purânic stories about them and Vasish*th*a's progeny, and

(3) the stories about Vi*s*vâmitra's daughter *S*akuntalâ and incidentally those relating to Sâvitri, Tri*s*añku and Hari*sk*andra to whom Vi*s*vâmitra becomes a priest.

Sudâs (Sudâ*h*) means 'he who gives well', the liberal giver, vide Yâska's Nir. 2. 24. (S u d â *h* k a l y â *n* a - d â n a *h*) quoted by Sâya*n*a under I. 47, 6. In VIII. 78, 4, Indra is called Sudâ*h*, the liberal giver (of blessings). In I. 184, 1; and 185, 9, S u d â s - t a r a seems to mean most liberal. So, if there was a king of the name of Sudâs, it is a name of quality. As Sâya*n*a says that the father of Sudâs was Divodâsa let us see first how the latter is described in the *R*ig Veda.

He is a being protected by Indra in the battle faught with Dâsa *S*ambara; for his sake Indra kills *S*ambara and *S*ambara's castles, the number of which is variously mentioned as ninety (I. 130, 7); as ninety nine (II. 19, 6; IV. 26, 3); and as one hundred (II. 14, 6; IV. 30, 20; VI. 31, 4).

*S*ambara, meaning among other things the cloud, seems to be some mythical being connected with the powers of darkness. He is probably the Belt conceived as the Cloud. The Belt, with its three stars as p a r v a n s, knots or peaks, is p a r v a t a mountain, and p a r v a t a means also the rain cloud. The Belt falling into the night in winter, is supposed to conceal in his Orion Castle the rays,

waters, of summer. As between the sun and the moon in the sky, the former is the master, Indra, and the latter the servant, Divodâsa. The Dâsâs are some bad beings killed by Indra; but Divodâsa is a good being, who, with his light, copes with the powers of darkness in the long nights of winter, until the Conjunction comes, in which the sun Indra kills Sambara and breaks the Orion Castle, which, though single, is multiplied, in order to magnify Indra and also because Indra repeats the feat every year. This Orion Castle, p u r a, is evidently the same as *S*ush*n*a's *quick-moving* castle which Indra crushes (VIII. 1, 28). *S*ush*n*a also is called Dâsa (VII. 19, 2.) From this feat Indra is known as P u r â m b h i n d u *h* (I. 11, 4), and P u r a m - d a r a *h* (I. 102, 7 and many other verses). It is evidently this Orion p u r a, which Agni—evidently the sun as Agni—lights up (I. 149, 3). It is this castle which is the iron castle which the moon bird Garutmân enters (as the full moon of Sarat) and brings from it, in the Conjunction, the s o m a (the summer light) for the sun Indra (VIII 100, 8).

The Goddess Sarasvatî gave Divodâsa to Vadhryasva (VI. 61, 1), explained to be the father of Divodâsa. In X. 69, Vadhryasva's Agni, fire, is addressed as Vâdhryasva and spoken of as grown and nourished on his lap. The authorship of that Sûkta is attributed to Sumitra, mentioned in the Anukrama*n*i as the son of Vadhryasva, evidently because in verse 4 Vadhryasva is mentioned as having kindled and praised Agni in the *olden time* (p û r v a m) and because in the succeeding verse Sumitra speaks in the first person, as if he is the praiser in the present time. Verse 3 speaks of that newest face of Agni, which Manu—which Sumitra—made to glow (s a m î d h e). The commentator takes Manu to be different from Sumitra, but it appears to me that the epithet Manu applies to Sumitra himself as the Man, the celestial man, the Moon.

In verses 5 and 6, the epithet *K*yavâna occurs. It is of very great significance, vide remarks further on in connection with Subandhu (page 46 *post*). It seems to mean the drop

(in the sense of r e t a s) that issues forth. I would render * the second halves of the verses thus:—

'Issuing forth like a bold hero, I, Sumitra, tell forth the title of (Agni) Vâdhryasva (5).

'Issuing forth like a bold hero, O Agni! mayst thou subdue the men who long for battle' (6).

Both the S o m a that is s u t a, pressed out, and Agni that is m a t h i t a, churned out, are the drops, vide remarks, at pages 27 and 28 *ante*, about the birth of Agastya and Visishtha; and so, in verses 5 and 6, Sumitra, the S o m a or moon, is described as issuing forth (probably in the Conjunction in which the moon is renewed for the new year) and asking his companion Agni to issue forth (in the shape of the summer light, phenomenally, and of knowledge, esoterically) and conquer the enemies (the powers of darkness or sinful qualities).

Thus Sumitra is identical with Divodâsa. This Divodâsa is also called Atithigva, Prastoka, Asvatha the son of Srinjaya (I. 112, 14; IV. 26, 3; VI. 47). The last mentioned Sûkta, viz. 47, is in praise of his liberal gifts. Agni gives abundant boons to Divodâsa, who is Bharadvâja, the giver of oblations (VI. 16, 5). This epithet b h a r a d v â j a occurs in close connection with Divodâsa in I. 116, 18, where Sâyana takes it to be an adjective of Divodâsa; also in VI. 31, 4, where, however, and in VI. 16, 5, he takes Divodâsa and Bharadvâja to be separate names; but there too the latter appears to be an adjective qualifying the former. The same Sûkta (VI. 16) which in verse 5 says that Divodâsa is Bharadvâja receiving boons from Agni, says in verse 4 that Bharata implored Agni for bliss, and in verse 19 Agni is called Bhârata and the good lord of Divodâsa. It appears to me that Bharata, the giver (of oblations), is another adjective of the liberal moon Divodâsa, who in the Conjunction kindles Agni, the summer flame, called Bhârata after the kindler, to whom in return he

* The rendering is in the words of Mr. Griffith, with this difference that whereas he takes *Kyavâna* to be some person to whom Sumitra and Agni are compared, I take the epithet as applicable to themselves.

gives boons. In I. 112, 14, Divodâsa is called Kasoju, which, Sâyana says, means one who enters the water; for, Divodâsa, he explains, went to enter water for fear of the Asuras. This looks as if in the dark fortnight the moon is fancied to be gradually chased away from the night by the powers of darkness until on the new moon day he enters the conjunctional solar rays (viewed as the water) to hide himself in.

Now about Sudâs. Sûkta VII. 18 is in praise of the gifts of Sudâs alias Paijavana. Verse 25 says:—'I m a m n a r o M a r u t a h s a s k a t â n u D i v o d â s a m n a p i t a r a m s u d â s a h'. The last word s u d â s a h is the genitive singular of sudâh. Sâyana renders this thus:—'O Maruts! attend on this (Sudâs) as on Sudâs' father Divodâsa'. It is this verse which seems to have given rise to the idea that Sudâs is the son of Divodâsa. But the most natural way is to take i m a m, 'this', as qualifying Divodâsa. The verse may be rendered thus:—'O heroic Maruts! attend on this Divodâsa, who is like father of the liberal *i. e.* of liberality'. This would render king Sudâs of the Vâsishtha Mandala VII, to be identical with the liberal Divodâsa, whose name occurs often in almost all the Mandalas, showing thereby that he was a most favorite being sung in the *Rig* Veda. His well known liberality gave him the name of Sudâs and sometimes (as in the verse in question) the Father of the liberal.

The Sûkta in question, VII. 18, in which the gift by Sudâs of chariots and horses is described, has Indra for its deity. It is said by Sâyana that the poet Vasishtha was the recipient of the gift. It may be either that Agni Vasishtha, having been metamorphosed as the priest, is made to receive the gift and describe it in verses 22 and 23, or that, as these verses are preceded by verses which praise Indra, it is Indra himself who is the recipient. The verses 22 and 23 say:—

> O Agni! Singing like the Hotar I move round the s a d m a (sacrificial hall), deserving Paijavana's gift. Four horses, the gift of Paija-

vana—trained steeds with pearls to deck them—bear me in foremost place. Sudâs' brown steeds firmly stepping, carry me and son for progeny and glory.

All this may fitly be said by the sun Indra, for whom the Orion chariot is brought by the moon Sudâs in the Conjunction and who is then in the Orion sacrificial hall. Indra's son may be taken to be the summer heat, and the summer creation his progeny.

Turning now to Visvâmitra, to whom the authorship of Mandala III is attributed, his men, the Kusikas, strike us as being as peculiar as the Vasishthas. They appear to be the k u s a or grasslike rays.

Sûkta III. 33 consists of a dialogue between Visvâmitra and the two rivers Vipâs and Sutudrî. The legend that has grown to explain it is that Visvâmitra once officiated as Purohita to king Sudâs, received gifts of wealth from him and came to the confluence of the two rivers and made them fordable by praising them. But in this Sûkta there is no mention of Sudâs.

The two rivers flow together impelled by Indra (verse 2). Kusika's son (Visvâmitra) begs them to stay a little (5). They say that Indra, the slayer of Vritra, dug their channels and that at his sending forth they flow expanded (6). He says that Indra's exploits must ever be praised (7); hearing which they appear pleased and bless him saying: 'Let honor be to thee' (8). He says: "Listen, Ye sisters, to the bard who cometh to you from far with car and wagon. Be lowly down; be easy to be traversed: stay, rivers with your floods below our axles" (9). They comply with his request and then the warrior host, the Bharatas, who are urged on and sped by Indra, cross the rivers; and the singer (Visvâmitra) wins their favor.

Let us now go to Sûkta III. 53 the authorship of which also is attributed to Visvâmitra :—

The liberal (b h o j a s) Angirases of many forms (v i r û p a s), the brave sons of mighty

Dyaus (sky), bestow wealth on Visvâmitra and prolong his life (verse 7).

The great *Ri*shi, god-born and god-impelled, stopped the billowy river. Indra was pleased with the Kusikas when Visvâmitra carried Sudâs *. (9).

Let the soma be pressed. O you Kusikas, sages and *Ri*shis, drink the soma with the gods (10).

Come forward, *Kusikas*, and be attentive; let loose the horse of Sudâs to win him riches and let the king slay V*ri*tra, the enemy (11).

I have praised Indra who sustains heaven and earth. This prayer of Visvâmitra keeps secure the race of Bharatas (Bhâratam janam) (12).

The Visvâmitras have sung forth this prayer to Indra (13).

From all this it looks as if Visvâmitra, the Friend of All is either Agni, like Vasish*th*a, or most probably Soma, the moon. *First*, taking him as Agni—at the morning dawn, Day and Night meet as the two rivers impelled by the sun Indra, because they are due to the *apparent* diurnal movement of the sun; and our Agni, the carrier of oblations, has to pass through the surging waters, the Asvin light, before he reaches up the *rising* sun.

Next, taking Visvâmitra as the moon—It is true the Ai. Brâhma*n*a in the story of *S*unassepa makes Visvâmitra act as the Hotar priest, but it calls him Râja-putra and Bharatarshabha, 'the best of the Bharatas', a description appropriate of Sudâs. I would take Visvâmitra to be another name of Sudâs and the Kusikas to be identical with the Bharatas, the summer rays conceived as the offspring of the moon. The idea that Sudâs and Visvâmitra are different seems to have

* The original is Sudâsam avahat. Sâya*n*a construes avahat as ayâjayat *i.e.* Visvâmitra caused Sudâs to perform sacrifice. But in I. 47, 6, where the Asvins are stated to have *carried* wealth to Sudâs in a chariot, the verb used is avahatau, the same as in this verse. Mr. Griffith renders avahat as meaning escorted. What seems to me to be the meaning of the word Sudâsam will be explained further on.

arisen from the expression sudâsam avahat in verse 9. But I would take sudâsam to mean sudâasam janam, the liberal race,—the same race which in verse 12 occurs as the Bhâratam janam. Indra is pleased when the moon Visvâmitra brings the race or host of the summer rays in the Orion-Chariot in the Conjunction, crossing the Asvin light as the two rivers into which he as new moon enters; and then his horse, the Belt, is let loose *i. e.* rises heliacally for passing through the year.

Nowhere else in the Vaisvâmitra Ma*nd*ala III, does Sudâs occur; and as the Sûkta 33, in question, describes Visvâmitra, and as the peculiarity of the *R*ig Veda seems to be to *distribute the several names of a single heavenly object*—names too many to be put in a single verse—over several verses of a Sûkta, each verse being generally complete in itself, I feel almost certain that Visvâmitra, the friend of all, is king Sudâs. We have seen that one of the numerous names of Sudâs alias Divodâsa is Su-mitra, good friend, and I shall attempt to show further on that the moon has some more names, among which is Su-bandhu, *good kinsman*.

There seems to be nothing in the *R*ig Veda to show that Vasish*th*a and Visvâmitra were rival priests and hated each other. How did the idea of their mutual enmity arise then? I think it arose by a misunderstanding of verse 6 of VII. 33 already explained (p. 23, *ante*). It is worth repeating:—

> *1st half*:—In that Dâsarâjña fight the Bharatas were cut up and thinned like staves for driving cattle.
>
> *2nd half*:—Vasish*th*a became pura-etâ, leader, and then the clans of the T*r*itsus extended themselves.

This rendering is in accordance with Mr. Griffith and Sâya*n*a. The latter says that 'T*r*itsus' is another name of the Bharatas, that they had reverses in the battle, but that when Vasish*th*a became their purohita, priest, they prospered (aprathanta=avardhanta).

The Tritsus occur only in the Vâsishtha Mandala VII, whereas the Bharatas, as already shown, occur not only in it but also in the Vaisvâmitra Mandala III. The idea of hostility seems to have arisen by taking the Bharatas alias Saudâsas (the men of Sudâs,) of the first half of the verse, to be a people distinct from, and hostile to, the Tritsus of the second half; and by construing the verse to mean that when Vasishtha became their purohita, they conquered the Bharatas and extended their own sway.

But how can Sudâs and his people, the Bharatas, be considered hostile to Vasishtha, in whose Mandala, leaving alone the verse in question, the name of Sudâs occurs twenty times (if I have counted correctly, of course, with the help of Prof. Max Müller's Index to the *Rig* Veda), and *that* always in a most friendly manner, whereas it occurs only twice in the Vaisvâmitra Mandala? But mythology, far from being discomfited by this question, might answer it thus: True, the Bharatas were the greatest favorites of Vasishtha; hence his friendly notice of them so many times; but this must have been only at first; for some cause or other the Bharatas must have given up Vasishtha and gone over to Visvâmitra; hence the latter's leadership of them; but Vasishtha conquered them by leading the Tritsus.

It is likely that in the Brâhmana period there prevailed some such idea as this, the outcome of which is enigmatically recorded in the Taittârîya and other works.

The Taitt. Sam. VII and the Kaushîtaki Brâhmana quoted in Muir I. p. 328, say that Vasishtha having had his sons killed (hataputrah) expressed the wish: 'May I get issue (prajâ). May I conquer the Saudâsas (the men of Sudâs)', and that he invented and performed a certain sacrifice, by the merit of which he got issue and conquered the Saudâsas.

In his introduction to the *Rig* Veda VII. 32, Sâyana has the following notice from the Anukramani:—

"The *S*âthyâyana Brâhmana says that '*S*akti (son of Vasishtha) when being thrown into the fire by the Saudâsas,

received (by inspiration), the concluding pragâtha of the hymn. He was burnt after he had spoken half a rik and Vasishtha completed what his son was uttering.' The Tândaka says that 'it was Vasishtha himself who spoke the whole verse when his son was slain'." Muir I. p. 329.

But neither Sakti nor the Saudâsas are mentioned in this Sûkta, 32. The prayers contained in it, are as ordinary as in many other Sûktas. It has twenty seven verses and the pragâtha verse is the twenty sixth, which says:—

> *1st half*—O Indra! bring kratu, sacrifice, to us, as father to his sons.
>
> *2nd half*—O Puruhûta! much invoked, guide us in this yâman, way (of sacrifice). May we, living, enjoy light (jyotir asîmahi—that is, as Sâyana explains, 'may we live to see the sun's light day after day').

It is surprising how this simple verse could have given room to the myth that it was uttered when Sakti was being thrown into the fire. In the whole Sûkta there is no mention of any person being thrown into the fire, nor do the Paurânic stories about Sakti say anything about it; on the contrary they say that he died in some other manner. The utmost that may be imagined is that the words 'as father to his sons' in the first half, which is fancied to have been uttered by Vasishtha's son before he was burnt, might somehow be appropriate for a son to utter, that the light in the second half might somehow mean the son, the light and joy of the house, and that therefore the wish to see him is appropriate to a father.

But this important pragâtha verse must have been pondered over by the Brahmavâdins of the Brâhmana period in order to draw from it the milk of a sublime esoteric meaning which it was capable of yielding. The Supreme Self being Kratu or Yajña, Sacrifice, who, as the Purusha of the Purusha Sûkta, was burnt in sacrifice by the Devas in order to realize Him as the diffused Self of all creatures, and who, as Father Visvakarman, sacrificed Himself and became

the Self of all creatures, it was easy for the Brahmavâdins to look upon the Kratu of the verse in question as our Father brought down to us, as the very personification of sacrifice, for He did not selfishly keep Himself to Himself, but sacrificed and diffused Himself as the heart's wealth of all his sons,—as the Jyotish (*i. e.* Param Jyotish), Light, Knowledge, whom the enlightened man wishes to enjoy. The result of Vasish*th*a's realizing this Light, this sacrifice, is that all his worldly desires are sacrificed; for, the Saudâsas, though hostile to Vasish*th*a in the worldly point of view, are spiritually benefactors to him, inasmuch as they burn his flesh—his own son—the personification of every worldly object which a selfish man calls his; and when that son or the limited man of the dehâtmabhâva in a single body is burnt, there rises from it the universal Son, the Grand Son, the Svayam Jyotish or the Self-Light and Uttama-Purusha or the Best-Man of the *K*hândogya Upanishad,—the Best-Man, because, getting rid of the veil of the single body, he pervades everywhere and in all bodies, creatures.

The Sha*d*vim*s*a Brâhma*n*a of the Sâmaveda says:—

"Indra declared the uktha (hymn) to Vi*s*vâmitra, and the brahman (devotion) to Vasish*th*a. The uktha is expression (vâk), that (he made known) to Vi*s*vâmitra; and the brahman is the soul, that (he made known) to Vasish*th*a. Hence, this brahman (devotional power) belongs to the Vasish*th*as. Moreover, let either a person of this description or a man of the family of Vasish*th*a be appointed a brahman-priest." Muir I. p. 334.

Here, the superiority of Vasish*th*a to Vi*s*vâmitra is clearly asserted. This is the outcome of Vasish*th*a's mythical victory over the Bharatas; and evidently the voice of the *R*ig Veda has been so powerful that its addressing Vasish*th*a as Brahman in VII. 33, 11, compelled the subsequent age to select the Brahmâ-priest from the Vâsish*th*as.

The unfounded animosity between Vasish*th*a and Vi*s*vâ-

mitra having thus come into existence, imagination has run riot in trying to find it everywhere. It is said that verses 21, 22, 23, and 24 of *R*ig Veda III. 53, contain Visvâmitra's imprecations against the Vâsish*th*as. But not even their name does occur in Ma*nd*ala III, and the verses referred to contain only such prayers as: 'May Indra kill our enemies. May he overcome the enemy who hates us, and whom we hate'—prayers found commonly in the Vedic literature, from the *R*ig Veda down to the Brâhma*n*as. There is therefore no reason to suppose that the verses had the Vasish*th*as in view.

Similarly, Vasish*th*a is supposed to have uttered maledictions against the Visvâmitras in verses 13, 14, 15 and 16 of VII. 104. It is admitted that the first part of that Sûkta contains imprecations against the Râkshasas (*i. e.* fiends, demons, goblins), called also there by the names of kravyâda*h*, eaters of raw flesh, and atri*n*a*h*, devourers. Following Mr. Griffith, the purport of the verses is this:—

> Soma does not aid the wicked or him who falsely holds the warrior's power (kshatram). He slays the Rakshas and the speaker of untruth (13).
>
> As if I worshipped deities of falsehood, why are you angry with us, O Agni Jâtavedas? May those who lie against you be destroyed (14).
>
> So may I die this day if I have harassed any man's life or if I be a demon (yâtudhâna). Yea, may he lose all his ten * sons together, who with false tongue called me Yâtudhâna (15).
>
> May Indra slay the Rakshas who says that he is pure and who calls me a yâtudhâna though I am not a yâtu (16).

Both yâtu and yâtudhâna mean the demon. Thus, like the first part, the latter part also of this Sûkta contains imprecations against demons, and it is difficult to believe that Visvâmitra in whose Ma*nd*ala the word yâtu

* Ten here evidently means many.

or yâtudhâna does not appear to occur at all, ever called Vasish*th*a a Yâtudhâna. But the verses themselves are very interesting as put into the mouth of the divine priest, Agni Vasish*th*a. The demons appear to be the powers of darkness likened to all sorts of bad beings,—to eaters of raw flesh, to cannibals, to liars. Thus reviled by the gods, who are the solar rays and other bright beings, the demons retort and say that it is not they, but one of the Devas themselves, viz. Agni, the fire Vasish*th*a, who is yâtudhâna, because he is sarva-bhaksha*h*, the indiscriminate devourer of every thing, good or bad, put into him. The Puloma Parva (Mahâ Bhârt. I. 8 and 9), which seems to be one of the Parva*n*s which contain very old legends, says that for a certain reason *R*ishi Bh*r*igu cursed Agni to become sarva-bhaksha. Thus cursed, he got angry and refused to carry the oblations to the gods, saying: 'Am I to be called so—I, through whom the Gods and Fathers eat the holy oblations?' So, all sacrifices came to a stand-still. Appealed to by the *R*ishis, the god Brahmâ pacified Agni by praising him to this effect:—'O Agni! you are the creator and upholder of all the worlds. It is not in all your forms that you are sarvabhaksha. Only those rays of yours which are in your hind part* (apâna) are so, that being your kravyâda or demoniacal form. But (notwithstanding this) you are always pure, sanctifying every thing, just like all things touched by the sun's rays become pure'.

It is very likely that the idea of this kravyâda or demoniacal form of Agni has come down from the *R*ig Vedic verses quoted. Indeed in the funeral hymns (*R*ig Veda X. 16), Agni is called Visvâd, all-devourer, and Kravyâd, eater of dead body. So, Agni Vasish*th*a, in the verses in question, seems to be exhibited as not liking the opprobrious epithet Yâtudhâna or Kravyâd.

In the story of the attempted human sacrifice of *S*unassepa which occurs in the Ai. Brâhma*n*a, it is said that the

* O Agni Jâtavedas! those tiryañ*k*a devas (rays) who are in you and who kill man's wished-for objects, to them I offer this oblation. Br. Ar. Up. 8th Adhyâya, 3, 1.

priests who officiated in that sacrifice were V*i*svâmitra as Hotar, Jamadagni as Adhvaryu, Vasish*th*a as Brahmâ, and Ayâsya as Udgâtar. So, here, the so called rival priests act in concert and nothing is said about their mutual animosity. But this kind of negative evidence is not enough to show that in the days of the Ai. Brâhma*n*a the legend about it had not arisen. It is noteworthy that this Brâhma*n*a also assigns the office of Brahmâ to Vasish*th*a. In it, V*i*svâmitra, the Hotar priest, is addressed as Râja-putra, prince, and Bharatarshabha, the best of the Bharatas. Was it permissible for a Kshatriya in the days of this Brâhma*n*a to officiate as priest? In this very Brâhma*n*a, the Brâhman is said to be greater than the Kshatriya (bhûyân vai Brâhma*n*a*h* Kshatriyât); and Râma Mârgaveya invents a substitute for the soma juice for the Kshatriya, holding that the Brâhman alone is competent to drink the soma. In describing V*i*svâmitra as Hotar as well as king, does the Ai. Brâhma*n*a simply give expression to an older legend? It may have arisen from there being in the V*i*svâmitra Ma*nd*ala (R. V. III. 43, 5) this prayer addressed to Indra: 'Make me the guardian of people, make me a king, make me a *Ri*shi, the drinker of the Soma (*ri*shim papivâmsam sutasya), give me wealth that would last for ever'. So, the same person wishes to become both king and *Ri*shi. Does the adjective, drinker of the Soma, applied to *Ri*shi, indicate that even in the days of the *Ri*g Veda, the drinking of soma in the soma sacrifice was a privilege exclusively enjoyed by priests? Even assuming that the Purusha Sûkta, in which the four castes are distinctly mentioned, is later than other portions of the *Ri*g Veda, the mention, in the latter, of several kinds of priests, indicates that the sacrificial work had already become so very elaborate as to demand the services of priests specially trained for it, side by side with men specially devoted to military work and called Kshatriyas; and although in those days there may not have been a caste barrier between the priest and the warrior, so that a warrior might, if fit, become a priest, still, the priest and poet may have ranked

higher in the honors of the Soma sacrifice, while the Kshatriya had his own superiority in the Râjasûya sacrifice.

Subandhu.

Before going to the Paurânic stories about Visvâmitra and Vasishtha, let us examine what is said to be another instance of rivalry and animosity between priests to be found in the Sûktas 57, 58, 59 and 60 of *R*ig Veda, Mandala X. Sâyana interprets these four Sûktas in accordance with a legend to be found in the *S*âthyâyana Brâhmana about them, and, thus interpreted, a story of rivalry is evolved from them. But confining ourselves to the Sûktas themselves, there really seems to be nothing in them about any such rivalry.

Sûkta 57 prays for the coming back of the life of a person who has apparently died. Sukta 58 has a repetition in each of its verses of words to the effect—'We cause thy life to come to thee again that thou mayst live and sojourn here'—and this they are said to do, whether that life has gone to Yama or to the sea or to the sun or to the rays or to the other places mentioned in the verses. Sûkta 59 begins by exclaiming to this effect: "His life has been renewed, and dripping (*K*yavânah) he 'seeks the goal with quickened vigour'"; and it contains the prayer: 'May Heaven and Earth bless Subandhu; may misfortune never trouble thee' (vide verses 8 and 9). This shows that it was Subandhu that had died but came back to life. The first half of the next verse (10) which concludes this Sûkta 59, addresses Indra enigmatically to this effect—'O Indra! drive forward the bullock (anadvâham) which has brought Usînarâni's wagon.)' The second half repeats: 'may misfortune never trouble *thee*'—The word *thee* here, as in the repetitions in verses 8 and 9, refers to Subandhu and it appears to me that it is Subandhu himself who is described as the wagon's bullock.

The above may be explained thus:—Subandhu, the good kinsman is the moon. Dragging the Orion-wagon, for which purpose he becomes a bullock, from the point of

Opposition, he arrives at the Conjunction and dies there in the new moon day phenomenon, thereby completing one year. The three stars of the Belt, conceived as his kinsmen, mourn for his death, and, as magicians, utter the *Mantras* that contain the repetitions, in order to bring back his life; and as soon as he is resuscitated he is sent out by the sun Indra on a career to do another year.

The word *Kyavânah* here should not be passed over lightly. In numerous places in the *Ri*g Veda the Asvins are said to restore *Kyavâna* from old age to youth; and from the Brâhma*n*ic and Paurâ*n*ic stories about *Kyavâna*, he seems to be no other than the moon. In the dark fortnight the moon becomes thinner and thinner, and entering the Asvin light (dawn) at its end, comes out from the same light (now the evening twilight) as the growing young moon of the bright fortnight. *Kyavâna* is derived from a root meaning *to drip*. Issuing forth as a drop from the sun the moon drips * down to the Opposition to shine as full moon.

Usînara is a name connected with *S*ibi, who is identified with the moon, (vide *S*ibi, page). Usînarânî means the queen of Usînara. She seems to be the star Rohi*n*î, having the Orion as her wagon. Probably Usînarânî's wagon was an old name of the Orion at the time when the poet composed these Sûktas. Borrowing this name, the poet, either knowing or not knowing its etymology, but knowing well that it was a name in vogue for the Orion, contributes his own poetical view of the stars of the Belt as the kinsmen of the moon.

Now to Sûkta 60. It is, I think, a slightly different description of the same phenomenon by the same poet. It is interesting as adding, I think, more names to Subandhu, who being moon, is identical with Sudâs. The first four verses are to be taken together. They begin by saying:

* The Sûkta that immediately follows these Subandhu Sûktas is about Nâbhânedis*th*a, about whose etymology and about his being spiritually the seed for "making the new celestial body to the sacrificer" see Dr Haug's views, Ai. Br. Vol. I p. 27. In verse 2 of the Nâbhânedis*th*a Sûkta also, the word *Kyavâna* occurs. Sâya*n*a, referring to Ai. Br. V. 14, connects it with Rudra. Probably the verse contains the germ from which the story of the birth of Kumâra is derived.

"Bearing our namas, salutation, we have come to the jana (which word seems to be used here as a collective noun meaning a group of beings)"; and they describe the jana as magnificent looking; as praised among the great (verse 1); as unequalled in smashing (enemies)—asamâtim ni-tosanam; as controlling the chariot; as protecting Bhajeratha (verse 2); as overthrowing in battle, with spear, or even without spear, beings who are like buffaloes (verse 3); and as that (jana) by observing whose vrata, ordinance, Ikshvâku prospers rich and bright (verse 4). Verse 5 invokes Indra to put power into the unequalled (asamâtishu) Rathaproshthas. Verse 6 enigmatically says: 'O Indra, you yoke your horses for Agastya's nadah (Agastyasya nadbhyah);' and the remaining verses address Subandhu to this effect:—'O Subandhu! get up; I am your father and mother and have come to be your life, which I hold for your security and not for your death, and which I have brought back from Yama'; and, (to quote the last two verses from Mr. Griffith)—

> "The wind blows downward from on high, downward the sun-god sends his heat, downward the milch-cow pours her milk, so downward go thy pain and grief". Verse 11.
>
> "Felicitous is this mine hand, yet more felicitous is this (the other hand). This hand contains all healing balms, and this makes whole with gentle touch". Verse 12.

I would take these six verses, 7 to 12, as uttered by Indra, and not by the brother or brothers of Subandhu, as Sâyana, relying on the *Sâthyâyanaka*, does. Likewise, Sáyana, relying on the *Sâthyâyanaka*, takes Asamâti to be a king of that name. He takes Bhajeratha and Ikshvâku to be two separate kings. The latter name is well known in the list of Râma Dâsarathi's ancestors, and the other name may be the older form of Bhagîratha of the same list. I venture to explain the Sûkta thus:—

The three stars of the Belt arrive at the Conjunction,

with the newmoon Subandhu, who, it is fancied, died there. Bhajeratha and Ikshvâku appear to be other names of the same moon. The moon having the Orion-car is Bhajeratha. The other name is connected with i k s h u, sugar-cane, which, the Belt as the yielder of the heavenly m a d h u or s o m a, is. Being now in conjunction with the sun, the three stars, as the kinsmen of the moon, praise the j a n a, the group of the conjunctional solar rays, because the moon is to rise renewed from them. That j a n a here means not one man but a multitude of men is indicated by the plural a s a m â t i s h u in verse 5. The Maruts, the solar rays, occur as the troop, as the d a i v y a - j a n a, as n a r a *h*, heroic men, &c; and they are known for their spears. They handle or control the Orion-car, which has now completely entered their light, and with this phenomenon the adjective R a t h a p r o s h *t h* a, applied to them, also seems to be connected. The prayer for power being given them, indicates that the solar rays become strong in summer. Having thus lauded them, the three stars laud their master, the sun Indra, by saying that he is coming for Agastya's n a d a *h*. What does this mean? Sâya*n*a says that the n a d a *h* are Agastya's sister's sons and that Indra came for the purpose of protecting them. I take Agastya's n a d a *h* to be the s o m a - d h â r â *h*, flowing into the vessel when Agastya, the s o m a plant, is pressed, and as the d h â r â *h* make sound (vide R. V. IX. 2, 6) when dripping down, they are called n a d a *h*, the noisy. If Sâya*n*a had older authority for taking Agastya's n a d a *h* to be his sister's sons, the ten fingers are the sisters of the S o m a plant, and the drops pressed out by them are their sons. The three stars, situated as they are in the Orion, the palce of the heavenly s o m a juice, have these s o m a drops ready in the Orion sacrificial ground in the scene of the Conjunction, and so Indra goes there for (drinking) them, wherewith to get his summer strength. Thus worshipped, he, as a magician, resuscitates the moon by the life-restoring effect of the touch of his hands, rays. Touched by them the renewed moon comes out from the Evening twilight.

Now to the legend. The *Sâthy*âyanaka quoted by Sâya*n*a is not fully intelligible to me; but with the help of Prof. Max Müller's notice of it in his History of Sanscrit Literature p. 486, I give its purport below:—

King Asamâti had four priests called Bandhu, Su-bandhu, *S*ruta-bandhu and Vipra-bandhu, who were brothers and who belonged to the family of the Gopâyanas. Not satisfied with them he dismissed them and appointed two new priests, called, in the dual, Kilâtâkulî, who had magical powers. The dismissed men having used incantations against the life of the king, the new priests took away the life of one of them, viz. Subandhu, when he was sleeping, and concealed it within the p a r i d h i (an imaginary fortification for Agni made by placing the sticks of certain kinds of trees in a certain manner on the altar). His three brothers prayed to Agni by means of the Sûkta of d v i p a d â metre (d v a i p a - d e n a S û k t e n a). Agni came out and enquired why they had come to him. They said: 'We beseech you for the life of Subandhu'. He said: 'Here it is within the p a r i d h i; take it up'. They took it up by repeating the six verses, 7 to 12.

Such legends as this, howsoever they may seem to confuse the simple plot of the stories of the *R*ig Veda, do not altogether fly away from, but hover over them, giving sometimes significant additional facts. The moon can be a good kinsman only by having a good kinsman or kinsmen. Hence his brothers have names similar to his. It is noteworthy that their number is exactly that of the stars of the Belt, viz. three. On the newmoon day in the Conjunction, some men of the black art do, it is fancied, take the moon's life and conceal it in the Orion-fire-altar, but by the help of his brothers and the kindness of Agni, he comes out resuscitated, in order to make the months of the new year.

There is nothing in these Sûktas to show that Agni was praised; but *R*ig Veda V. 24, consisting of four verses in the dvipadâ metre, the authorship of which is attributed in the Anukrama*n*i to these very four brothers, who, it says, are

either Gaupâyanas or Laupâyanas, prays to Agni to this effect: 'O Agni, be our nearest friend and deliverer. Come to us &c.&c.' This seems to be the dvaipada Sûkta referred to in the *Sâthy*âyanaka. If this formed part of the story of the Subandhu Sûktas of Ma*nd*ala X, it is curious how it got loose from that Ma*nd*ala and found a place in the Fifth or the Âtreya Ma*nd*ala.

The name Ikshvâku does not occur elsewhere in the *R*ig Veda. The Purâ*n*ic stories call Sudâs as Sudâsa and make him a descendant of Ikshvâku. This shows how they hang over the *R*ig Veda and how their authors saw reason to connect Ikshvâku with Sudâs. Likewise, *they refer not* to Sudas or Sudâsa, but to his son Saudâsa, as the king whom Vi*s*vâmitra tried to draw away to himself from Vasish*th*a. This is evidently the result of the Brâhma*n*as speaking about the hostility between Vasish*th*a and Saudâsas. Probably the Brâhma*n*as meant by the Saudâsas the people of Sudâs; but the word can be looked upon as a patronymic derived from Sudâs. Hence the Paurâ*n*ic idea that the hostility was between Saudâsa and Vasish*th*a.

Now to the Paurâ*n*ic stories. Sarga 65 of the Uttarakâ*nd*a of the Râmâya*n*a says:

> There was a king named Vîrasaha, son of *S*udâsa of the solar line. He went out hunting and killed one of two Râkshasas, who, disguised as lions, were killing all inferior animals. The other Râkshasa cherished revenge, and so when the king had just completed a sacrifice, with the assistance of his priest Vasish*th*a, the Râkshasa appeared before the king in the form of Vasish*th*a, and said: 'The sacrifice has come to a close. Entertain me with meat-food. *Do not hesitate*'. The king ordered his cook to prepare the food, but the cook was *astonished.* The Râkshasa then assumed the form of the cook and took human flesh to the king, who, accompanied by his queen Madayantî, offered it to the real priest

Vasish*th*a, who found out that it was human flesh and cursed the king to become a Râkshasa. The innocent king got angry and took up water in order to curse Vasish*th*a in return, but the queen stayed him saying it would not be proper to curse the priest. In the excitement of the moment, the king spilled the water on his legs, which at once became black (kalmâshatâm gatau) Thenceforward his name became Kalmâshapâda. He became a Râkshasa, but Vasish*th*a, coming to know the circumstances under which the king offered him human flesh, removed his Râkshasahood at the end of twelve years.

The two lions are probably the sun and the Orion in Conjunction, killing and devouring (pi*s*ita) raw flesh, the darkness of winter. In the *R*ig Veda, the sun Rudra, which also is a well known name of Agni, is likened to the m*ri*ga (m*ri*gam na bhîmam—II. 33, 11) which word means there the lion. The Orion-Sacrifice is also m*ri*ga, vide the story of Daksha's sacrifice (page 360 *supra*); and although m*ri*ga there means the deer, yet the poet was free to utilize it in this story in the lion-sense of the word. Now, as soon as the scene of Conjunction begins, the moon Sudâs commences his career of making the months of the year. In six months he comes to the scene of Opposition, in which, as full moon, he kills the m*ri*ga, the Orion-sacrifice. Yajña or Sacrifice represents Purusha, the Supreme Self as the In-dweller of all creatures loving them all as himself.

The Gopatha-Brâhma*n*a, about the Gâyatrî, says:—

"Vedair Yajño 'bhipanno
grasita*h* parâm*ri*sh*t*a*h*"

which means that by the Vedas or knowledge is one enabled to (1) surround or get at, (2) seize and (3) understand the Sacrifice. This tantamounts to saying that by knowledge is a truth understood and digested. But Mythology asks—how to digest without killing and eating? Similarly

the three words (1) abhipanna, (2) grasita, and (3) parâmrishta not only mean (1) got at, (2) seized, and (3) understood, but also have this second meaning, viz. (1) killed, (2) swallowed (grâsa, the morsel of food being derived from the same root), and (3) grasped. So, as a virodhâbhâsa or paradox, the full moon of the Conjunction kills the mriga, the Orion-sacrifice, that is, understands Sacrifice by grasping it with his full light or knowledge. Also, the body which is ignorantly attributed to Purusha or Brahman must be killed in order to realize Him as the Âtman or spirit pervading everywhere. One who understands Him as the sacrifice must give up his dehâbhimâna and become himself a sacrifice. The moon does so, thus :—

In six months from the Opposition, the Conjunction which was the starting point of the year, comes again as the ending point. The moon performs a sacrifice, the fire of which is the Solar Agni Vasish*th*a, now in conjunction with the moon. The Orion-sacrifice which had been killed or understood, and which is also now in conjunction with the sun, that is, one with the sun, appears as the Â*k*ârya or Guru of the moon and tells him to offer up flesh, which should be taken to be the vapâ, omentum, of the victim thrown into the fire Vasish*th*a. If, as I have tried to show, Vasish*th*a is the fire Agni, it is no wonder that he should ask for flesh in the shape of the burnt offerings. The Guru says: '*Offer up flesh, do not hesitate*'—and the flesh offered up, phenomenally on the newmoon day of the *Conjunction*, by the moon to the sun Agni, is no other than the light or flesh of the moon. In other words, on the newmoon day, the moon, likened to the knower of Brahman as the sacrifice, completely performs self-sacrifice in the Solar fire; and it should be borne in mind that the Upanishads teach the knower to look upon himself as Yajña, the sacrificial oblation, and that the vapâ of the victim sacrificed represents the Yajamâna or sacrificer himself. Thus, the vapâ offered to Agni Vasish*th*a is, in the eye of the law of rituals, human flesh. This is how Vasish*th*a is

yâtudhâna or cannibal. His curse to the king is really a blessing; for, the moon, travelling as he does in the night, is, so to speak, a Râkshasa or Nisâkara, devouring by his light the darkness of the night,—the darkness representing all the sinful qualities infesting the human body, while the sun Vasishtha also is a great Râkshasa or killer, by removing darkness or ignorance completely from the day. Thus, both phenomenally and esoterically, these two paradoxical yâtudhânas, the sun and moon, are two heavenly Yogins killing and eating without remorse the human beasts called Lust, Hatred, Anger, Pride, &c., &c.

Kalmâsha means black as well as variegated colour, and also a Râkshasa. The moon, although white, is also referred to sometimes as syâma, black (syâmât sabalam prapadye) vide *Kh*and. Up. VIII. 13 as quoted in Prof. Max Müller's Psychological Religion, page 120.

I take the queen Madayantî (literally 'she who exhilarates') to be the Brahma-Vidyâ or knowledge of Brahman, by drinking which as the soma beverage, the Yogin feels unbounded joy.

If, as I think, the *R*ishi Visvâmitra, who is supposed to have called Vasishtha a Yâtudhâna in the *R*ig Veda, is the moon-king Sudâs, does not that theory receive support from the fact of the Paurânic author making king Saudâsa offer human flesh to Vasishtha as if the latter were a Yatudhâna or cannibal?

The esoteric character of this cannibalism will, I hope, be made clearer when viewed along with the cannibalism, which most curiously Vasishtha's twin brother, Agastya, also performs, and which will be explained in due course.

Another version of this story, with more facts than are stated in the Râmâyana is to be found in the Mahâbhârata I. 176 :—

> Vasishtha had one hundred sons, who were all killed by king Kalmâshapâda, the Saudâsa, of the line of Ikshvâku, under the following circumstances. One day the king went out hunting and met Sakti,

the first son of Vasish*th*a, on the way. *S*akti thought that the king should give him way; but the king thought that the Brâhman youth himself must give way to the ruler of the world, and so he pushed him aside and passed on. *S*akti was offended at this and cursed the king to become p u r u s h â d a, cannibal. Taking advantage of this curse, Vi*s*vâmitra, who was desirous of becoming the priest of the Ikshvâkus, set a Râkshasa, named Kiṅkara, to possess the king, who, thus possessed, went on hunting. In the wilderness, he met a hungry Brâhma*n*, named Mitrasaha, who wanted to eat animal food. It so happened that no meat could be procured then, and so, the king procured human flesh from the executioner and had it served to the Brâhma*n*, who, however, found it out and cursed the king to become a p u r u s h â d a, cannibal, even as *S*akti had cursed him before. As soon as the curse was uttered thrice, the king became a p u r u s h â d a; and going directly to *S*akti and telling him to suffer for his curse, ate him first, and then all his ninety nine brothers, one after another. But though Vasish*th*a thus lost all his sons through the machinations of Vi*s*vâmitra, he did not think of revenge. He grieved only in himself, and in order to commit suicide, jumped down from Mount Meru but alighted like cotton. He fell into the ocean, tying a big stone to his neck, but the waves washed him to the shore. Thus landed, he came home, but started again and binding himself with p â *s* a, cord, he fell into a river; but she cut the cord and washed him to the shore. From this act of cutting the cord she got the name of Vipâ*s*â (Vedic Vipât). He then fell into the river Haimavati; but she ran away to one hundred directions and was therefore called *S*atadru (Vedic *S*utadrî). Being thus unable to die, he was one day going sadly, when he heard

the sound of the Vedas following him. Turning back, he saw his daughter-in-law Ad*ri*syantî, the widow of Sakti, and came to know that she was pregnant and that the child in the womb repeated the Vedas. So, there was some hope of posterity left to him. He was taking her home, when the king came to eat her also; but Vasish*th*a removed the curse hanging on him and freed him from Râkshasahood. During his Râkshasahood, the king had eaten a Brâhma*n* when the latter was in the conjugal embrace of his wife, and for this act had been cursed by the Brâhma*n*î to suffer death if he embraced his wife, and to have issue only by Vasish*th*a whose sons he had devoured. The king, who had no issue, was thus obliged to solicit his Guru to raise issue for him by appointment, according to the n i y o g a d h a r m a. The boy thus born was A*s*maka, 'He of stone', because, the child having remained long in the womb, his mother, the queen Madayantî, beat her belly with a stone and forced him out in the twelfth year of pregnancy. In due time Ad*ri*syantî gave birth to Parâ*s*ara, the grandson of Vasish*th*a.

It will be seen how slender is the connection of Vi*s*vâmitra with this story; and yet his name is mentioned as if there was a necessity to mention him in connection with the name of Sudâs, which I have tried to show is another name of Vi*s*vâmitra.

I would interpret the story thus: The sun Vasish*th*a and the moon Sudâs or Saudâsa are two knowers, outwardly hostile but really benefiting each other. I shall give the phenomenal explanation of the story after giving the esoteric. *S*akti, brute force, represents egotism, pride, anger, or worldly desire, Kâma, which, springing in one's own body, is a n g a j a, body-born, or m a n a s i j a, mind-born, and is, in that sense regarded as a son. A knower ought never to adopt the principle of 'might is right'; for no man, however

strong bodily, can long rely on his strength, as the body is subject to decay and a stronger wrestler may come into the field, as indeed the Brâhman Sakti was overpowered and pushed out by the Kshatriya king. So, dismissing mere brute force as useless to social man, let us take intellectual power and see the result of its misuse. The intellectual Brâhman can wag his tongue and wish ill of another—play intellectual tricks to ruin him; but sooner or later his own tricks recoil as a demon on himself and kill him. One should look upon others as *himself*—as â t m a n ; and so to make another a demon is to make the way to suicide. If Brahma and Kshattram—the one the educator, the other the upholder of order—go on fighting like this, instead of going hand in hand, what safety is there to society? So the Brâhman, educates the Kshatriya to bring cooked flesh, the brutal passions subdued; and when the Kshatriya does so, he becomes fit to govern, punishing the wicked, to whom he is a demon, and man-killer too, for the murderer is put to death. So, becoming a demon, the good king kills Vasishtha's egotism and numerous other bad qualities. When Vasishtha becomes free from them, he becomes immortal as is shown by his inability to die; and he gets his spiritual *grand* birth in the shape of Grandson Parâsara, born from the womb of goddess Vâk, the Vedic Knowledge. She is *Adrisyantî*, Invisible, and is evidently that Upanishadic Knowledge which teaches the a s a r î r a or bodyless All-pervading Self. We saw (p. 43 ante) that in the *Rig* Veda, Vasishtha said: "May I die this day if I have harassed any man's life". We may well console him by saying:—'O Vasishtha! Brahman! your devoted Purânic poet has shown, by your ordeals, that you are an immortal sage, who, far from harassing anybody, did not even wish ill of your enemy'. The poet has also shown in his own way that the p r a j â or progeny, to get which Vasishtha, according to the Brâhmana stories (vide p. 40 ante), performed a rite, after all his sons were killed and after Sakti was thrown into the fire, is his own liberated God-become Self in the shape of *grand* son, born after Pride and other bad sons were sacrificed.

Thus the king is a real benefactor of Vasish*th*a. Vasish*th*a in his turn is the king's benefactor, thus:—One aspect of the king's Râkshasahood was that it was meant as a metaphor for his ferocious hatred of all bad qualities. Now let us take it in its real aspect. Man hunts in the wilderness of samsâra for selfish pleasures. To fulfil his desires he murders and robs, and is a man-eater, because he takes and eats the wealth of his fellow creature who had looked upon it as his sustenance—his very life, as the saying is: arthâ*h* bahis*k*arâ*h* prâ*n*â*h*. The evil passions such as Kâma and Manyu—selfish desire and anger—are as it were a demon possessing the poor soul and making it do bad acts. When men are under the influence of demon Kâma they are called kâmopahata*k*etasa*h*, 'those whose souls are beaten by kâma'. A japa-mantra repeated by the Taittirîyens is to the effect that Kâma has done, Manyu has done (akârshît), Kâma is the doer, Manyu is the doer (kartâ*). Kiṅkara, the name of the demon who possesses the king, means the servant, the doer, and may be taken to be Kâma or Manyu. Under the principle of 'might is right' the stronger man seeking self aggrandizement is death to the same kind of aspirations of the weaker man. Therefore the Mu*nd*aka Upanishad (II. 12) says that seeing the uselessness of the reward of selfish acts, man should go to the Guru *only* (gurum eva)—the Guru that is Brahmanish*th*a, well established in Brahman—to acquire Brahma-Vidyâ. So, the king, at the end of his useless hunting, goes to Guru Vasish*th*a at a time when, freed from his passions (*S*akti and 99 others), the latter is really Vidyâvân, as Ad*ris*yantî is Vidyâ. Now the king's wife Madayantî also, literally 'she who exhilarates' is another personification of the eternal-joy-giving Vidyâ in respect of the king. The king should be spiritually born as his own son. How? The last sentence of the Prasnopanishad says that the Âchârya or Guru who enables the disciple to cross (the ocean of) avidyâ, ignorance, is (to be looked upon as) father. As to why the

* This Mantra is quoted in the Mahânârâya*n*a Upanishad, 18. 2.

Guru is called father, the Visishtâdvaita commentator Ranga-Râmânuja quotes the following Vedic text :—

> "Sa hi vidyâtas tam janayati; tak khreshtham janma."
>
> He (the Âchârya) procreates him (the disciple) through Vidyâ (knowledge); that is his superior birth (superior to the worldly birth which he had from his father).

Now one poetical relationship of Vidyâ to the knower is that she is his devoted wife; and when under another poetical aspect, the Guru procreates him through Vidyâ there comes the virodhâbhâsa or apparent paradox of the teacher Vasishtha begetting a son for the king. I do not mean to say that the custom of niyoga did not exist in the olden time. It existed as an âpad-dharma — a custom to be had recourse to under misfortune—the misfortune of not having issue. But our Paurânic poet, who lived long after the Upanishad period, and who, as a Vedântist, must have looked down upon the three worldly ishanâs, desires, viz. that for son, that for wealth, and that for Loka or objects (Brihadâranyaka IV. 4, 22), evidently means that man is under misfortune only when he is not born spiritually. He cannot be so born without having recourse to his Guru; and so the king seeks for salvation by the âpad-dharma only—by the Guru only. The spiritual birth is permanent: it is asmaka, stony, adopting the metaphor of a durable object to express spiritual permanency. The spiritual nature of the king's son is further revealed by the fact that he is born in the twelfth year of conception. Taken literally this is quite unnatural; but according to the Dharma-Sâstras, the period for the Upanayana ceremony in which the Guru imparts the Gâyatrî, the Veda-mâtâ or mother of all Vedic knowledge, to the disciple, and thereby gives him his dvijatva or second birth, is the seventh or eigth year in the case of a Brâhman boy and the eleventh or twelfth year in the case of a Kshatriya boy. So, in order to conceal the fact that the birth given to by the Guru is at once the full

fledged birth of spirituality, the child of the king is put eleven years in the womb, with apparently the further object of indicating that spiritual birth can be had only after a long period of repentance for past sins and of intense yearning for Brahma-hood. When we go to the stories about Agastya, the twin brother of Vasish*th*a, we find there also the fact noteworthy in this connection, that Agastya's son is born in the seventh year of conception.

Vidyâ imparted by a Guru to his disciple is the spiritual daughter of the former wedded to the latter; and if, under another fancy, the Guru procreates him spiritually through her, he becomes a grand-father. In exhibiting Vasish*th*a, the Brahmâ priest, as having had intercourse with Madayantî, who, from a religious point of view, stood in the relationship of daughter to him, the poet has simply followed the Vedic story, according to which, God Prajâpati, who is known in Purâ*n*ic literature by the name of Pitâmaha or Brahmâ, had intercourse with his own daughter. The extreme innocence and simplicity of that myth will be seen from the essay on Creation. Like the Creator, Vasish*th*a is—Brahmâ by being the Brahmâ priest, Pitâmaha, by getting his Grand Spiritual son Parâ*s*ara, and Prajâpati too, by obtaining the emancipated Self as the only p r a j â, progeny. The poet exhibits his hero, Vasish*th*a, as a double grand-father—paternal, to Parâ*s*ara, and maternal to A*s*maka, whose mother was from a religious point, daughter to him.

What is the meaning of the king's killing the Brâhman and getting the curse? I think that this Brâhman is man's own accumulated Karma viewed as the Creator of s a m s â r a in conjunction with Avidyâ. In calling him Brâhman the poet had evidently in view the Creator Brahmâ, who has two aspects—Mûrtam, the phenomenal, connected with samsâra and death, and Amûrtam, the Immortal bodyless Self. So, Karma and Avidyâ are the parents of s a m s â r a; and as the killing of any one of them puts a stop to further procreation, the king kills the husband, and thereby becomes fit to get spiritual birth through the Guru. The curse is a truism;

for, as the queen Madayantî is Vidyâ, k r î *d* â (love) with her must bring death to man's karmaic existence : embracing Vidyâ, he departs from here and obtains Heaven, just as on the newmoonday, king moon embraces day light, dies,* and becomes one with the sun, the emblem of the Supreme Self.

Let us now go to the phenomenal interpretation of the story, which no doubt would be insipid compared with the esoteric, but which is able to explain Vasish*th*a's ordeals in a manner which all poets ought to be content with.

The Orion's Belt, which is a straight thing, is, as it were, the *S*akti weapon, personified as man. He is the sun Vasish*th*a's son, by rising heliacally and thereby coming out as it were from the sun's body. Going to the point of Opposition, he walks in the path of Night—of ignorance, egotism, pride—and is pushed by the king, the moon, now full moon. In fifteen days, the moon, as newmoon, offers human flesh—his own light fancied to be flesh (vide *S*ibi)—to the sun Brâhman and becomes the confirmed Râkshasa, prowling in the nights of winter. Under another fancy the full moon of the Opposition kills *i.e.* obliterates and devours the Belt *S*akti and all the summer rays, fancied to be the one hundred † sons of the sun, the number 100 meaning many, innumerable. From the Belt as mountain, when in Conjunction, the sun in six months falls down to the point opposite to it. The sky of winter is the Ocean into which he plunges. In the Veda, s a m u d r a , ocean, is a well known

* It is noteworthy that queen Mâdrî in whose conjugal embrace king Pâ*n*du, the White Man, dies, is a name derived from m a d - r a, that which gives m a d or m a d a , exhilaration, like the name *M*adayantî.

† Probably the Vedic expression that Vasish*th*a was h a t a p u t r a *h* one whose sons were killed (p. 40 ante), gave rise to the idea that he was *s* a t a p u t r a *h*, an expression giving two opposite meanings, one that he had *s* a t a or hundred sons, the other that he was one whose sons were *s* a t a or cut down. *S* a t a , hundred, seems to be derived from the root *s* a *t*, to cut (No. 7 in Max Müller's list). If in counting, a man took up a long green twig and made a bite upon it with a sharp stone for every set of d a *s* a or ten fingers opened out, and cut off the twig when ten dents were made on it, the bit thus cut off would be *s* a t a, hundred, that which was cut off; and if ten such bits were made and put together, they would be s a h a s r a .

name for the blue sky. In winter, the powers of darkness entwine him as if they are cords, but when he plunges into the Day river or summer, she frees him from the cords. Then he plunges into the river Haimavatî, which, as the name denotes, is the h i m a or cold season, winter, and which also at the end disappears, just as the night runs away, as it were, in hundred directions when the sun rises. It will be seen that the two rivers are the very rivers which, according to the *Rig* Veda, Visvâmitra fords, (p. 37 ante), the Vedic poet likening day and night to two rivers and giving to them the names of two of our Panjab rivers. But the poet of this story appears to change the Vedic names a little, purposely to illustrate his view of them in relation to his hero Vasish*th*a. At last when the night-half of the year goes, the moon's Râkshasahood is removed and the sun comes in conjunction with the star Rohi*n*î or Aldebaran, who stands in two relationships to him, as daughter as well as daughter-in-law, the two grandsons A*s*maka and Parâ*s*ara being probably the summer light in its two aspects as the *s* o m a and Agni (Somâgnî). Stone, called a d r i in the *Rig* Veda, is used in pressing out the s o m a from its mother, the o s h a d h i.

In the Kaushîtakî Brâhma*n*a Upanishad, Indra is exhibited as saying to Pratardana that the merit of the knower of Âtman will not be destroyed even if he should commit patricide, matricide, child-murder, theft. This is horribly absurd and cancels the ethics of common humanity, whether Aryan or other. But it is well known to students of Hindu *S*âstras that such language is what is called a r t h a - v â d a. It simply extols the knower of Brahman. He who loves the Self and realizes all creatures as himself cannot possibly murder and steal. Such sins said in respect of the knower are paradoxical and not real; and so the clever poets of the Paurâ*n*ic school have vied with each other in inventing puzzles, which, when unriddled, are most harmless. If the Guru marries Vidyâ to his disciple and also procreates him spiritually through her, he commits mythical incest

with daughter. If Vidyâ is the Guru's wife and yet the disciple gets her and loves her, he commits mythical incest with mother—a conduct deliberately attributed to *K*andramas, the moon, who, it is said, committed adultery with the wife of B*ri*haspati, his Guru. The innocence of that myth will be explained when we deal with it. I allude to it here, because the moon is there plainly exhibited as the disciple of the sun B*ri*haspati.

Nimi. There is another story of priestly jealousy said of Vasish*th*a. The Vish*n*u-Purâ*n*a IV. 5, says:—

> King Nimi, son of Ikshvâku, intended to perform a thousand-year-sacrifice and invited Vasish*th*a to be his Hotar priest. Vasish*th*a said: 'Indra has already invited me to his five hundred-year-sacrifice. Wait till I return from it.' The king made no reply. Vasish*th*a thought that the king had assented to what he said, went to Indra and came back in due time. By that time, the king (thinking that life was uncertain, vide the Bhâg. Purâ*n*a IX. 13 about this very story) had begun his sacrifice, engaging Gotama and others as priests. When he was asleep, Vasish*th*a cursed him to become videha, bodyless, because he did not wait for him. Getting up, the king cursed Vasish*th*a in return thus: 'Since you have cursed me unawares when I was asleep, may you also lose your body.' So saying he gave up his body. Vasish*th*a also gave up his body and was born as the son of Mitra and Varu*n*a at the sight of Urva*s*î. The body which the king gave up did not decay. At the conclusion of the sacrifice, the gods desired (the soul of) Nimi to choose a boon; and he said to them thus:—'You are the destroyers of all samsâric sorrow. There is not a greater sorrow than that of the separation of soul and body.

So I would like to reside in the eyes of all creatures and not take up body again.' The gods granted the boon and the (soul of the) king was placed in the eyes of all creatures. Hence his name Nimi (the twinkling of the eye). As he was soulless, the priests churned his body, making it the *arani*, and a son named Janaka was born.

From the previous stories we have learnt to read curses as blessings. The whole aim of sacrifice and Vedânta is to realize the self as being bodyless. So, Vasish*th*a's curse is a blessing, making the king a p r a b u d d h a, 'one who is awakened,' as a reward for not putting off the sacrifice, but doing it at once. We should not put off our religious duty, for life is *uncertain*; and the awakened state is the seeing state—the knowing state—for to see is to know. Vasish*th*a's making the king bodyless as soon as he came back from Indra and the king's residing in the eyes of all creatures, seems to be an illustration of what is taught by Father Prajâpati to Indra in the *Kh*and. Upanishad VIII. 7—12. This Purâ*n*ic story portrays *Ri*shi Vasish*th*a as having brought from heaven the divine teaching which Indra learnt from Prajâpati. The teaching begins by Prajâpati telling Indra that the Self is the Purusha in the eye and concludes by saying that *s* a r î r a, body, is mortal, and that the Self is bodyless, and casting off (d h û t v â *s* a r î r a m) the body, springs from it in his own self-luminous state as the Uttama Purusha. The eye which sees is a metaphor for knowledge and when the *R*ig Veda X 82, 1, speaks of Vi*s*vakarman alias Prajâpati, as Father of the eye (*K* a k s h u s h a *h* p i t â), it evidently means that He is Father of knowledge. The Purusha in the eye, therefore, means the real Self who sees through the eye—through knowledge as his eye. So, the king is made to give up his body—the selfish state of being in one body—and becomes the eye—

the self—of all creatures, as he sees them all as self, making no difference whatever between them and himself. If they would only make themselves the Seer, who out of universal love has distributed himself as the self of all, they too would give up all Dvaitic difference and strife and realize the king in themselves, as they would become s v a r â j, self-king, by reason of each and everyone of them being the one self all in all. The king therefore who is awakened by Guru Vasish*th*a and becomes the bodyless seer, pays him in his own coin. The disciple must pay his guru-dakshi*n*â; and the payment made is to make the Guru also bodyless. Thus they regenerate themselves mutually. The Guru first makes the disciple a knower, by procreating him spiritually, and the son then makes the Guru a real spiritual father; for, before the son is born there can be no fatherhood. The spiritual son therefore is p i t u s h p i t â s a t, the father of his own father! Guru Vasish*th*a's spiritual birth is that *one* unequalled birth, which he got from Urva*s*î, the ara*n*i. In imitation of this the king's body is churned as the ara*n*i and his own enlightened self is born as Janaka. Such is the wonderful birth which this Purâ*n*ic story ascribes to that great sacrificer as well as the knower who is renowned as king Janaka in the B*ri*hadâra*n*yaka Upanishad. The *Kh*ândogya and the B*ri*hadâra*n*yaka being two of the oldest Upanishads, the author of the Pura*n*ic story appears to have evolved father Videha alias Nimi from the former and the son Janaka from the latter.

Parâ*s*ara. Now about Parâ*s*ara. The Mahâ Bhârata explains this name in the story in question, thus:—

P a r â s u *h* s a y a t a s t e n a
V a s i s h *t h* a *h* s t h â p i t o m u n i *h*
G a r b h a s t h e n a, t a t o l o k e
P a r â *s* a r a i t i s m *r i* t a *h*.

He is called Parâ*s*ara because by revealing his existence in the womb he stayed (the life of) the sage Vasish*th*a who had almost died from (grief).

This is a fanciful derivation made to suit the idea that spiritual birth is had only after much repentance and sorrow. Parâsara is mentioned enigmatically along with Satayâtu and Vasishtha, in R. V. VII. 18, 21, as one who worshipped Indra. The commentator strives hard to show that Satayâtu is Sakti. Referring to this passage the Nirukta VI. 30 says: Parâsarah, parâsîrnasya Vasishthasya sthavirasya jajñe—Muir I. 329. This shows that even at the time of Yâska, the legendary derivation of the name was in existence.

But when the word parâsara occurs as an adjective of Indra—Indro Yâtûnâm abhavat parâsarah, R. V. VII. 104, 21—Sâyana, having no legend here to hamper him, construes it thus:—'Indra became the parâsara, destroyer of Yâtus, demons, para-âsarah.'* This seems to be a correct derivation, and indeed the author of the Mahâ Bhârata seems to have had it in view; for the legend therein about Parâsara, seems to have originated from this sense of the word. Parâsara, it says, came to know that his father was killed by a Râkshasa, began a sacrifice called Râkshasasattra and burned hundreds of Râkshasas. The utter annihilation of the race was only prevented by Vasishtha and Pulastya (the progenitor of the race) reading him a sermon on forbearance. Then he stopped the sacrifice and let loose the fire of it on the slope of the Himalayas in the north, where, the legend says, it is still seen consuming Râkshasas, trees and stones at the parva times (I. 181).

The three names Parâsara, Satayâtu and Vasishtha in VII. 18, 21 may be taken to be names of the divine sacrificer Agni, trebled, it may be, in imitation of the three fires. Sata-yâtu may be taken to mean 'he by whom the Yâtus were cut off.' This feat of killing the Yâtus, the powers of darkness, is performed not only by the sun Indra, but

* The pada however is Parâ-sarah. Sara, the arrow, means the killer; and Parâsara seems to mean 'he who kills away'; compare the dîrgha form parâ with parâ srinîtam in verse 1 of the same Sûkta.

also by the fire Agni. Indeed, there is a special long hymn (X. 87) devoted to a description of Agni as Rakshohâ, the killer of Rakshas alias Yâtudhânas. That the Rakshas or demon is the personification of sin seems to be pretty clear by his being called the killer of truth by falsehood (verses 11 and 12). Nay, he is called V*ri*jina, sin (15) and aghasamsa, sinner (20). Agni is asked to kill this demon away, parâ *srini*hi, an expression thrice repeated in verse 14. So, I would take Parâsara, who kills the Râkshasas, to be Agni Rakshohâ, exhibited by the Paurâ*n*ic as esoterically the enlightened self, the killer of sin. The slope of the Himalayas is, according to the Purâ*n*as, the region of the god Kubera, the lord of the Râkshasas and other mythical beings. So, Parâ*s*ara's fire consumes the Râkshasas, the powers of sin, even as trees and stones are burnt and scorched when a conflagration takes place in the lower Himalayan jungles.

I reserve to the end the stories about the birth of Parâ*s*ara's son *Ri*shi K*ri*sh*n*a and his son *S*uka, who is also called Ara*n*eya, because he was born from the ara*n*is when his father was churning out the fire. The noteworthy fact is that the line of the Vasish*th*as commences with the *R*ig Vedic Vasish*th*a, who flashed forth from the mind of Urva*s*î, the mother ara*n*i, and ends with the Paura*n*ic *S*uka, who too is born from the churning sticks.

Visvâmitra's fight with Vasish*tha*.

We saw what the stories about the feud between Vâsish*th*a and king Sudâs signified. Let us now go through the stories that have gathered round the name Vi*s*vâmitra himself, who, I have tried to show, is identical with king Sudâs. The idea of enmity between these two *Ri*shis having arisen from a mis-conception of a *R*ig Vedic verse as already explained, the poets of the Paurâ*n*ic periods, who knew well that they are respectively the solar Agni and the moon Soma, seem to have pondered over old texts and developed their ideas as to the exact nature of the feud between the

warrior as representing brute force, and the Brâhman as representing knowledge. In a hymn (III. 53, 18) of Visvâmitra's *Mandala*, Indra is asked to give his praiser b a l a m, strength, and this word is repeated four times therein This apparently suggested the idea that Visvâmitra coveted strength and got it from the Devas by performing severe t a p a s, austerity. It is only fair to look upon the strength which he obtained from the god Indra, as the strength of knowledge. In *Rig* Veda III. 43, 5, the poet asks Indra:—'Dost thou not make me a R â j a, king? Dost thou not make me a Soma-quaffing *Rishi* (*r i s h i m* p a p i v â m s a m s u t a s y a)?' As the belief became fixed that the whole of the Mandala III was sung by Visvâmitra, and as the Aitareya Brâhmana calls him Râjaputra and yet makes him officiate as a priest in the *Sunassepa* sacrifice, a Paurânic story arose that Visvâmitra was a king and aspiring (as in *R.* V. III. 43, 5) to become a *Rishi*, succeeded in becoming one, learning by experience that mere bodily strength was useless and that the strength of b r a h m a n, knowledge, was *the strength*. In the strict sense of the word, the Brâhman becomes a Brâhmana only when he is regenerated by the Guru—by the latter imparting to him the Vâk, *word or knowledge of Brahman*; and Vâk is Cow Virâj, the brilliant cow (vide the essay on the Purusha Sûkta). One of the mantras used in the Upanayana ceremony says to the initiated boy: A g n i r â *k* â r y a s t a v a, 'Agni is Guru to thee'. As *Rishi* Vasishtha is Agni, his cow Kâmadhenu, can only be, esoterically, the cow of knowledge, yielding Brahman Itself as the object of the knower's k â m a, desire. Visvâmitra, the moon, may well look upon the sun as Agni Vasishtha,—as his Guru. Now, in the Vaisvâmitra Mandala III, Sûkta 58, and verse 1, U s h a s, the Dawn, is addressed as the Ancient's milch-cow yielding the wished for things (d h e n u *h* P r a t n a s y a k â m y a m d u h â n â), and the sun is stated to be the son of Dakshinâ, the same dawn, meaning 'the powerful.' The word 'Ancient' seems to mean the sun, who is, as it were, the calf sucking the Dawn-cow's milk: he is ancient, because he has

been in the sky from remote age. It seems to me that Vasishtha's Kâmadhenu of the Purânic stories is the same as the one addressed by (the moon) Visvâmitra in III. 43, 5, and that the Paurânics have viewed the bright Dawn killing the darkness in the daily phenomenon, as the emblem of the cow of knowledge killing ignorance. The Rohinî Star represents the Dawn in the yearly phenomenon.

Let us now go to the stories :—

Once upon a time, King Visvâmitra, accompanied by his regiment, came to the hermitage of *Ri*shi Vasishtha, whose cow was Kâmadhenu, so named because she would yield every thing that was wished for. At Vasishtha's mere will, she yielded food to the whole regiment. Visvâmitra coveted the cow and wanted to take forcible possession of her as she refused to go to him. When dragged by his people, she, who is also called *S*abalâ, created and issued out a host of Paplavas, *S*akas, and Yavanas, who fought with Visvâmitra but were killed by him. The cow then created from her body another host of those tribes and also of Kâmbhojas, who were as bright as the sun. These completely routed and destroyed Visvâmitra's force. Râm. I. 54 and 55.

Visvâmitra also had one hundred sons, but in the above battle all of them died except one. Installing him as king, he went to the forest and performed tapas and received from Rudra all sorts of weapons (astra) viz. Âgneya, Vâruna, Raudra, Aindra, Pâsupata, Aishîka, Mânava, Mohana, Gândharva, Svâpana, Jrimbhana, Mâdana, Santâpana, Vilâpana, Dandâstra, Vishnu-kakra, Kâlakakra, Trisûla, Haya-siras (Horse-head) &c., &c. Armed with these, Visvâmitra attacked Vasishtha again and destroyed his âsrama, hermitage. Vasishtha held his stick called Brahmadanda, which at once swallowed all the aforesaid

astras which Visvâmitra discharged against him. As a last resort Visvâmitra discharged the Brahmâstra, but Vasish*th*a swallowed it also. At that time Vasish*th*a was terrible to look at, rays issuing out from the pores of his hairs like fire. The Munis praised him: 'O Brahman! your power is incomprehensibly great. You have really put down Visvâmitra. Be pleased to cool down.' Crest-fallen, Visvâmitra said to himself—'Contemptible is the power of the Kshatriya; the Brahman's power is *the* power.' Râm. I. 56.

In order to become a Brâhman, Visvâmitra went to the south and performed severe tapas. Brahmâ called him Râjarshi, Royal *Ri*shi, but not satisfied with that title, he continued his tapas, but it was lost by his foolish attempt to send king Trisanku bodily to heaven. He then went to the west and performed tapas at Pushkara, but there he had to devise a plan for saving *Sunassepa* from being sacrificed. After that he sat fixedly to tapas and got the title of *Ri*shi. Not satisfied with it, he continued the tapas, but Indra and the Devas sent the Apsaras nymph, Menakâ, and he fell a victim to her beauty, and so lost his tapas. He went to the north and performed tapas and got the title of Maharshi, but still he continued the tapas. At the instigation of the Devas, the Apsaras Rambhâ went there to tempt him. Seeing her and remembering that Menakâ had destroyed his tapas, he got angry and cursed Rambhâ to become a rock. But his losing temper and cursing Rambhâ took away his tapas. He, at last, went to the east and succeeded in his tapas, and got the title of Brahmarshi from Brahmâ and the Devas. He said: 'Let Vasish*th*a call me so.' The Devas induced Vasish*th*a to call him so.—Thus, King Visvâmitra became a Brâhman. Râm. I. 65.

Kâmadhenu or the cow of desire is Vidyâ to a knower like Vasish*th*a, whose kâma, desire, is Âtman; for the Br. Âr. Up. II. 2, says: 'Âtmanas tu kâmâya sarvam priyam bhavati', that is, for the sake of desire or love for Âtman, all other things become dear to the knower. They do not become dear to him, if they do not merge in the universal love derived by looking upon all creatures as Âtman, self. That is Brahmânanda, unlimited joy of the state of Brahman or Âtman. Guru Vasish*th*a who has the cow of Knowledge of Brahman, and who, as Guru, should be looked upon as the Supreme Self, *i.e.* as one with Him, is able, through her, to supply plentiful enjoyment to king Vi*s*vâmitra and his regiment—his aspirations. But instead of taking the Âtmaic point of view, the king looks upon Vasish*th*a as different from him-*self* and goes to deprive him of his cow by means of brute force. To such a man the Cow of Desire, instead of appearing as Vidyâ, becomes Avidyâ, the cow of selfish desire. She becomes *Sabalâ*, the brindled cow or the cow of many colors. This name should be compared with the Ajâ or she-goat of the Upanishads, having the three colors of black, red and white, and giving birth to similar kinds of issue ('Ajâm ekâm lohita-sukla-k*r*ish*n*âm bahvîm prajâm janayantîm sarûpâm'). Ajâ is Prak*r*iti or Avidyâ. The different races of fighting men born from the dragged cow *Sabalâ* are the free-booters born of selfish desire. Vi*s*vâmitra succeeds in putting them down and is himself completely conquered by the Âtmaic power of the cow as Vidyâ, who is dakshi*n*â, powerful. Having his evil desires thus put down, he becomes a knower.

His obtaining the astras of the gods seems to indicate his attaining to their Ideal. They are all but one God under different names (Ekam sad viprâ bahudhâ vadanti. *R*. V. I. 164, 46). The Upanishadic saying is that a knower of Brahman becomes Brahman. The Mu*n*daka Upanishad says that the knower should shoot his Âtman, self, as an arrow into Brahman, the aim, and become tanmaya,

one with Brahman. So the a s t r a or arrow called Brahmâstra seems to be the Brahman-become knower shooting himself into the Supreme Self, the Great Guru, the Great Ideal.

Thus absorbed by Brahman, Visvâmitra cries d h i k, fie, in regard to brute force (*i.e.* its way of looking upon fellow creatures as different from self), and extols the power of Brahmaic knowledge which conquers all selfishness by looking upon all as self. He must be pronounced to have become a Brâhman as soon as his Brahmâstra was absorbed. Indeed thenceforward he, the story says, became a t a p a s v ì.

The stories put together in order to show that he lost his tapas over and over, bear that aspect only outwardly; but inwardly, as will be shown when explaining those stories, they proclaim, one after another, his m a h i m â or greatness, just as the absorption of his a s t r a, which outwardly is his defeat, is inwardly his victory—his attaining oneness with Brahman. There are critics who say that in order to explain away the fact of king Visvâmitra's being the *Ri*shi of the third Ma*nd*ala of the *Ri*g Veda, the subsequent caste-ridden Brâhmans invented tales about his having become a *Ri*shi or Brâhman by extraordinary merit, not possible to acquire by the non-Brahman castes of the Kali age. The Brâhman no doubt has kept his caste to himself as a social distinction; but he has distinctly laid down that though Brâhman by birth he is virtually a *S*ûdra unless he is regenerated and merits Brâhmanhood, by his good deeds.* The stories should therefore, I think, be understood as illustrating that true Brâhmanhood is not easy to attain to and is obtained as a reward for real merit, be the possessor of the merit a Brâhman or a Kshatriya or any other by caste. Knowing Visvâmitra's m a h i m â or greatness, Vasish*th*a himself calls him a Brahmarshi, a title which is true of him in two senses, one as the *Ri*shi or seer of b r a h m a n, the words

* "J a n m a n â j â y a t e *S* û d r a *h*
K a r m a *n* â j â y a t e D v i j a *h*."

of Vedic poetry contained in the third Ma*nd*ala of the *R*ig Veda; the other as the seer of Brahman, the Supreme Self.

In the monthly phenomenon, the sun's cow or light fills the moon's belly on the full moon day. This is one poetical aspect. Under another aspect, the moon of the bright fortnight, coming out as he does from the evening Twilight, may be fancied as dragging her as the cow. From her the powers of darkness are born as it were, as the Twilight is succeeded by darkness; but he is able to kill them more and more till the full moon day. Then he turns towards the sun; and the Dawn, whom he approaches the more and more in the dark fortnight, becomes the cow for him to drag and get at with the result that on the newmoon day, the bright Kâmbhojas or the conjunctional solar rays, put out all his power, rays, and make him give up selfishness. The description that Visvâmitra performed tapas for thousands of years would be quite true of king moon, who has been shining for thousands of years. Tapas is from tap to scorch or glow. By glowing, the sun performs tapas (sûryah tapati). The moon also glows or shines, to achieve self-sacrifice in the end on the newmoon day.

In the yearly phenomenon, the Rohi*n*î Star is the sun's cow of knowledge. As, rising heliacally, she falls into the night period, the moon, it is fancied, drags her to himself, and the powers of the darkness of winter come forth, for him to contend with and put down. At last when the Conjunction comes, the summer rays are born and they put an end to winter, and to the powers of darkness. As the Supreme Self is our Guru and as the sun is His emblem, the moon, who springs from the sun at the beginning of the lunar month, shoots himself back into him at the end of it.

The Orion's Belt, which is dedicated to the moon, is, as it were, his own self as the arrow. Immediately after the full moon of the Opposition, the Belt begins its career sunward, as if it is the arrow discharged by the moon to be swallowed by the sun—that is, to become one with him in the Conjunction.

The spiritual birth called the second birth, which alone makes a Brâhman a real Brâhman, is fitly stated as taking place when the boy receives in the Upanayana ceremony the sacred Gâyatrî verse:—

Tat Savitur varenyam
bhargo Devasya dhîmahi
Dhiyo yo nah prakodayât—

with which he is made to conceive or contemplate the covetable light of the Sun so that He may quicken our intellect or wisdom. Of all the numerous Gâyatrî verses found in the *R*ig Veda, this particular verse is appropriately selected for the ceremony, as the success of the lad put to the school, equally with that of the grown up man, mainly depends upon his possessing a penetrating intellect or wisdom.

That the sun, full of light in the visible heavens, represents the unseen Supreme Intellect, the Author of the universe, is sufficiently indicated by the use in the sandhyâ worship performed by the Brâhman, of the Vedic text: Asâvâdityo Brahma* 'This sun is Brahman (neuter);' so that there can be no doubt that the sandhyâ worship, in which the japa of the gâyatrî verse is the principal thing to be done, is the antarâdityavidyâ of the Upanishads, and it is therefore no wonder that the Brâhma*n*as and Upanishads attach immense importance to this verse. It occurs in the Vais*r*âmitra Ma*nd*ala of the *R*ig Veda (III. 62, 10); so that the whole Brâhmandom is indebted to *R*ishi Visvâmitra (to whom the authorship of the Ma*nd*ala is dedicated) for its dvijatva or spiritual second birth. The verse may not be repeated without at first gratefully repeating the hallowed name of this *R*ishi; and the authors of the Purâ*n*ic stories ought to be thanked for engrafting upon him the ideal of a man who became a Brâhman, not by birth, but by sheer hard-won merit, for, otherwise he should not have deserved to occupy the position of the giver of Brâhmanhood, and his sacred Gâyatrî would be thrown away if the wisdom necessary for the spiritual birth is not cultivated.

* Taitt. Âra*n*yaka II, 2.

What is that wisdom? Let us approach the Gâyatrî verse again for a reply. Savitar, one of the names given to the sun, means 'father' in the sense of genitor, from the root su-trik, to press out or extract. The father presses or issues out his sons from himself; and suta, son, means one who is pressed out; and for the same reason, the soma juice that is pressed out, is called suta. The idea intended to be conveyed is that the sons, before birth, are potentially in the father, like heat in the arani wood, and that they are pressed out, like fire forced out by attrition; and for this reason the sacrificial fire that is generated by attrition is called suta, son, in the *R*ig Veda. The name Savitar, when applied to the sun god, is always connected with prasava, issue, for the Vedic saying is:—Savitâ vai prasavânâm îse—'Savitar is the lord of issues'. In the *R*ig Veda I. 164, 16, there is the expression:—sa pitush pitâ sat, 'he is father's father' *i.e.* grand father, meaning that he is very wise; the grand-father, who has had the benefit of a long experience of the world, being evidently used as a metaphor for wisdom. Now, in quoting the above verse in a most esoterical manner, the Taitt. Âra*n*yaka I. Anuvâka 11 gives a different reading, viz. savitu*h* pitâ sat, using the word savitar in the place of pitar. The same Âra*n*yaka, in verse 15 of the Nârâya*n*a or Yâjñika section of the Taitt. Upanishad, has another enigmatic verse containing the expression: savitu*h* pitâ sat, 'he is genitor's father.' All this shows that in the Vedic days savitar was actually understood and used in the sense of father; and so, in trying to find out the meaning which the Gâyatrî verse was capable of, we ought to lay stress on the fact that Savitar, the deity of it, is Father, and that His bhargas, light, which is ordained to be contemplated or conceived as the most covetable (vare*n*yam) thing is evidently a metaphor for knowledge or wisdom; for, otherwise, the mere contemplation of light will not accord with dhî, wisdom, which is clearly stated to be induced thereby. The sense then of the Gâyatrî would be:—'We contemplate the

wisdom of Our Father. May He induce or guide our wisdom.' Now, the name of the deity Savitar, Father, at once takes us to Visvakarman alias Prajâpati of *Ri*g Veda X. 81 and 82, who is called Our Father (Yo na*h* pitâ janitâ) and also Eye's Father (*k*akshusha*h* pitâ), the eye being evidently used as a metaphor for knowledge; for, the eye sees, and to see is to know. Thus Visvakarman or Creator is our Father and is Father of knowledge or wisdom. What is His wisdom? His wisdom consists in sacrificing Himself and thereby becoming all the worlds and creatures by *entering them* (prathama*k*had avarân âvivesa), vide the essay on Creation. God, the joy and solace of all creatures, did not keep Himself to Himself. By an act of self-sacrifice and love, He gave Himself away in full to each and all of his sons and became all of them by entering them, this spiritual quality of entering being necessary for His truly and logically regarding all creatures as Himself. This then is His Fatherly wisdom, most desirable to contemplate upon, in order that man's wisdom may be guided by It—in order that, guided by It, he may flow as love and sympathy, and enter all creatures, to regard one and all of them as himself. By doing so he too becomes savitar, father, for he creates or presses himself out from selfishness into the vastness of the Self of all.

Jâbâla.

To show that not purity of birth, but truth and an ardent desire to know and realize Âtman, who is Satyam, can make one a Brâhman, we may refer to the *Kh*ândogya Up. IV. 4, which is to the following effect:—

> Satyakâma, the Jâbâla, *i.e.* son of a woman named Jabâlâ, wished to become a Brahma*k*ârin, in other words, to undergo the Upanayana ceremony, in which the sacred Gâyatrî is taught. He asked his mother to tell him the name of his gotra that he might mention it to his Guru. She said: 'I lived freely in my youth and do not know to whom you were born. Say that you are your

mother's son, and that your name is * Satyakâma.' He went, and repeated these words when the Guru enquired about his gotra. The Guru said: 'No one who is not a real Brâhman can say so (*i.e.* can confess the truth)' and so saying he performed Jâbâla's Upanayana ceremony.

The goddess Gâyatrî is invoked in our Sandhyâ worship under three names:—Gâyatrî, Sâvitrî and Sarasvatî. She is a goddess that gives the spiritual birth, compared with which the natural birth due to k a r m a is impure. Esoterically, Avidyâ, the free woman of all bad people, has been the mother of man. As soon as he repents and makes up his mind to learn and realize Brahman, his mother changes from Avidyâ to *Sraddhâ*, Faith; *for, he is then born of* Faith; but she too has been a free woman loved by all knowers for their getting the enlightened self as their spiritual son, who is to be initiated and consecrated by the Guru. So, why ask anything about parentage? As what is longed for is Brahman, it is sufficient if the boy said—I am Satyakâma.

About the Sarasvatî's grace in befriending the impure
Kavasha. by birth, provided he is godly, there is a legend in the Aitareya Br. II. 19:—

"The *Ri*shis, when once holding a sacrificial session on (the banks of) the Sarasvatî, expelled Kavasha, the son of Ilûsha, from (their) Soma sacrifice, (saying): 'How should the son of a slave-girl (d â s y â *h* p u t r a *h*), a game-ster (k i t a v a), who is no Brâhman, remain among us and become initiated'. They turned him out into a desert, saying that he should die by thirst, and not drink of the water of the Sarasvatî. He, being vexed by thirst, saw (the mantra called) A p o n a p t r î y a m.'' It is Sûkta 30 of Ma*n*dala X of the *Rig* Veda. As soon as he composed it and

* Literally 'One who loves Truth, or longs for Truth.' Satyam means also Brahman, the Supreme Self.

praised the Waters by it, the goddess Sarasvatî surrounded him on all sides and followed him (leaving the *Ri*shis). The *Ri*shis said: 'Even the gods know him; let us call him back'. All consented and called him back, (vide Martin Haug, p. 112, and 113).

The Sûkta in question seems to be used "in the ceremony of fetching the sacred waters required for the preparation of the Soma-juice," vide Griffith, Vol. IV. page 161. As it praises the Waters and in verse 12 of it asks Sarasvatî to give full life to the singer, a legend arose that Kavasha, to whom the Sûktas X. 30, 31, 32, 33, and 34 are attributed, must have felt thirsty; and where could it have been except in a waterless desert? Why did he go there? Because, it was easy to conceive, he was expelled in consequence of his being a gamester and son of a dâsî. As the Sûkta 34 is about kitava, the man who gambles with dice, it was probably known as the Kaitava Sûkta, the hymn *about* the kitava; but as Kaitava yields also another shade of meaning, viz. the hymn '*of* the kitava' or kitava's hymn, the idea seems to have arisen that he to whom the hymn is attributed must have been a gamester. As regards the idea that he was the son of a dâsî, verse 6 of 30 says:—

> "So maidens bow before the youthful gallant who comes with love to them who yearn to meet him". Griffith's *Ri*g Veda, Vol. IV. p. 162.

This is an innocent description of the waters that are mixed in the preparation of the deified soma, the gallant youth. But this sentiment of love apparently converted the poor author of the Sûkta into a man born from free love—a son of a kept woman. Yet, his low birth did not prevent his becoming the godly *Ri*shi or seer of these hymns.

The hymn X. 30 not only speaks of the Waters but also of Apâmnapât, the son of the Waters, one of the names of Agni. The idea that *Ri*shi Kavasha praised the Waters seems to be derived from verse 10, which says: 'O *Ri*shi! praise (vandasva) the Waters, who are the

mothers of the world.' This, to my mind, shows that the human author, whoever he was, asks the *Rishi*, evidently the divine *Rishi* Agni, the Hotar priest, to worship the waters, and that *Rishi* Kavasha, the sounder, * to whom the authorship is transferred, is no other but Agni, the son of the Waters. The Taitt. Sam. I. 19 as explained by the Taitt. Br. 3, 3, 6, addresses Agni as a deer (*krishna*) that ran away from the gods and hid himself in Vanaspati, wood. Another idea expressed in the *Rig* Veda X. 51 is that Agni fled away from the gods and hid himself in the waters and the vegetable kingdom and that the gods had to implore him to come out. Agni, in his aspect of the sun's summer heat, is *born as it* were, *from* the *sky*, the vast waters, and disappears into them at the advent of winter; but the gods, the solar rays, praise him to come out when the day period begins at the Conjunction, at which the sacrifice in the sky takes place. The lightning fire of the rain cloud in the sky seems to be another aspect of Apâmnapât. If under one aspect the reason for Agni's disappearance was that he himself ran away, another poet was free to change the reason and say that he disappeared because he was driven out.

Whether Agni, the emblem of the spiritual son, runs away himself finding us unworthy to have him, or whether he is driven out by us not knowing his worth, the result is the same: no sacrifice can be completed without him, for he is the emblem of self-sacrifice. He must be found out and brought back, to the altar, the human heart. He must be brought out from within the hitherto dark depths of the heart, like the brilliant fire of the dawn from the darkness of the night.

Faith, the mother of the soul of the knower, is, as observed at page 77 *ante*, a free woman loved by all knowers in order to get the enlightened self as their spiritual son. Similarly, contrasting her with the wedded wife through whom a son in flesh and blood is had, she is as

* One of the names of Agni is Rudra, the crier.

it were a Dâsî, concubine, or Itarâ, the other woman (other than the wedded), and through her the spiritual son is born. Paradoxically therefore, the spiritual son is Dâsî-putra or Aitareya. It must be borne in mind that poets are free to treat Faith sometimes as the wife, and sometimes as the other woman, of the knower.

At the Conjunction, the *Ri*shis, solar rays, begin their sacrifice at the Sarasvatî river, whose heavenly form seems to be the star Rohi*n*î, the emblem of Vâk or knowledge (vide essay on Creation). The summer fire Agni remains at the sacrifice at first, but when winter, the night period—emblematic of man's state of ignorance, pride, selfishness, &c.,—comes, he is expelled. Thus expelled, he goes to the night, with the result that the sacred star Aldebaran also goes to the night. But in dark, inclement, winter, the R*i*shis (rays) find out their mistake and repent, and call him back, and with him the star also comes back to them at the Conjunction,

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Sakuntalâ.

I shall now try to show that Vi*s*vâmitra's daughter *S*akuntalâ is the sacred Gâyatrî. The story as narrated in the Mahâ Bhârata I. 68 to 74 is to the following effect :—

> The Apsaras nymph Menakâ, who captivated Vi*s*vâmitra, conceived of him and gave birth to a female child and abandoned her on the bank of the river Mâlinî in the Himâlayas. Her foster father, *Ri*shi Ka*n*va, found the child sheltered and protected by *s*akunas, birds, and therefore named her *S*akuntalâ. She grew to be a beautiful damsel. Once upon a time, king Dushyanta set out on a hunting excursion, and after killing many beasts of prey and deer, came upon a serene forest. Ascertaining that it contained the â*s*rama or abode of *Ri*shi Ka*n*va, he went there to pay his respects to him; but as the *Ri*shi had gone out to bring fruits, his daughter *S*akuntalâ received the royal guest,

who at once fell in love with her, and, learning from her own lips that she had once overheard her father Kanva tell a visitor that her real parents were Menakâ and Visvâmitra, married her on the spot according to the Gândharva rites, giving her a pledge that he would make her son the heir apparent to his throne. Kanva, though absent, saw the wedding with his divine eyes (divyena kakshushâ). Dushyanta went away promising to send for Sakuntalâ to the capital in regal style; but he failed to do so. At the completion of three years she gave birth to a son, who, even when six years old, was so valiant as to catch lions, tigers, boars and wild buffaloes, tie them up to the trees of the forest, tame and ride them; and so the people of Kanva called him Sarva-damana, the All-subduer. Kanva then sends the boy and his mother to the king; but the king ignores her altogether and calls her a wicked woman. She is struck dumb for a time, then, falling into honest anger and quoting the Vedic text "Aṅgâd aṅgât sambhavasi" &c., she tells him (in nearly the words of Nârada in the Hariskandra story of the Aitareya Brâhmana) that the husband is born in the wife as son; that therefore the husband of a wife who has borne him in the form of son should look upon her as mother; that a son born to a man of religion (the original is 'âgamavatah pumsah' *i.e.* to a man who has the âgamas or Vedas as his guide) is Putra, he who saves parents from the hell of Put; that his (extraordinary) son born at the completion of three years (from the time of conception) is one who would destroy his sorrow and perform one hundred horse-sacrifices; that he should be true to his word, for Truth is the Highest Brahman (Râjan! Satyam Param Brahma); that if he should ignore the marriage thinking that

nobody else was present at it, he would sin against *the Old Sage residing in the heart*, the Antara-Purusha or In-dweller.* To all this, the king replies that her impudence well suits the daughter of a father who lost his tapas by lust and of a mother who was so cruel as to abandon her new born child. She says: 'Do you decry my heavenly mother? I shall show you the superiority of my birth: while you grovel here on earth I move in the sky and find entrance to the mansions of the gods, Mahendra, Kubera, Yama, and Varu*n*a. I go away from the man of untruth, and in spite of you, my son will rule the whole earth.' So saying *S*akuntalâ started; when, a voice in the sky uttered by Deva-dûta, the divine messenger, said 'Dushyanta! Maintain (bharasva) the son and do not disregard *S*akuntalâ. What she says is true; you are the father of this child' (Tvam *k*âsya dhâtâ garbhasya). The king then apologises to her saying that if he had admitted the child without this divine proof shown in the presence of his people the legitimacy of the boy would have been questioned. As the divine voice said 'bharasva', the child became known as Bharata, and from him came the bhâratî kîrti*h* or the renown named after him and the line of kings called the Bhâratas.

It appears to me that Menakâ is Menâ in disguise—Menâ, the mother of Umâ, who represents Vidyâ. In the Kumârasambhava, Kâ*l*idâsa says that Menâ is the *mental* daughter of the Fathers. He must have had some Purâ*n*ic authority for saying so. I take Menakâ to represent the Dhî*h* or mind of Visvâmitra, and *S*akuntalâ to be the famous

* Eko'ham asmîti *k*a, manyase tvam
  na *h*rit-*s*ayam vetsi Munim Purâ*n*am
Yo veditâ karma*n*a*h* pâpakasya
  tasyântike tvam v*r*ijinam karoshi
Manyase pâpakam k*r*itvâ, na kas*k*it vetti mâm iti
  vindanti *k*ainam Devâs *k*a yas *k*aivântarapûrusha*h*.

Gâyatrî verse *R.* V. III. 62, 10, which, being the product of his mind, is daughter to him.

Here let us take notice of a legend in the Taitt. Sam. VI. 1, 39—41 that the Vedic metres Jagatî, Trishtubh, and Gâyatrî, daughters of Suparnî (or she who has wings) went one after another to bring the s o m a plant from the third heaven, that the two first came back, not only without success, but also losing some of their letters; but that the Gâyatrî metre brought the s o m a and also the lost letters. As the older legend found in the *Rig* Veda attributes the bringing of the s o m a to the bird Garutmân and as the Taitt. Sam. IV. 1, 10 describes that bird as made up of the Vedas and the Vedic metres, it is evident that the Metres, when going up for the s o m a, were birds like their mother Suparnî. The myth that Gâyatrî succeeded in bringing the s o m a seems to have arisen from the fact that the greater part of the ninth Mandala of the *Rig* Veda which is wholly in praise of the s o m a is in verses of the Gâyatrî metre. Naturally, the metre which came to be looked upon as the bringer of the sacred s o m a, and with which the *Rig* Veda begins, became Goddess Gâyatrî; and of all the Gâyatrî verses of the *Rig* Veda, the Gâyatrî (III. 62, 10) of Visvâmitra became "*K*handasâm-Mâta", the mother of metres, and "Veda-Mâta", the mother of the Vedas, by reason, evidently, of her being the first taught to the student of the Vedas—the first which he has to cherish to the last. Her bird-nature being granted, Sakuntalâ may, perhaps, be taken to mean the she-bird, if the word can be formed like the Vedic k a n y a l â for k a n y â, damsel. It would then mean 'she who can assume the form of bird' (*s* a k u n t a-b h â v a m l â t i *g r i* h *n* â t î t i *S* a k u n t a l â). But our author apparently takes the word to be formed like the words *k* û *d* â l a, *s* u *n d* â l a, j a *t* â l a, &c., and to mean 'she who has birds' to attend upon her—a meaning which is illustrated by the story itself. The birds which attend upon her may be taken to be the other Vedic metres.

Who is Kanva that brings her up? As Kanva is derived from the root k a n a, to sound, the name may be taken to denote the singer.* As in the Rig Veda (I. 118, 7), the Asvins are said to have restored eyes to Kanva, he too seems to be a mythical being, probably the moon, who loses his eyes, light, on the newmoon day, but who comes out renewed from the evening twilight as the seeing moon of the bright fortnight. He is the man in the sky in the guise of a poet, singer; and a singer is necessary for the goddess Gâyatrî—a name meaning 'she who sings' (of course, through the singer). A song composed by a poet is given out to be adopted and sung by every singer.

Who is Dushyanta? The Aitareya Brâhmana (VIII. 23) mentions him as the father of Bharata who was inaugurated as emperor by the Mahâbhisheka ceremony. As among other kings said to have been similarly inaugurated is the god Visvakarman, the Bhauvana, it is doubtful whether Bharata's father was a historical personage. In what sense the name Dushyanta was understood in the time of the Brâhmana is not known. But it is apparent that the Paurânic author of the story has taken Dushyanta to mean one who was faithless. There is the root d u s h, to fail, to be faithless, from which the verb d u s h y a t i, he fails, is formed. In the story in question, the king, it will be seen, becomes faithless to Sakuntalâ, who however corrects and brings him round. By taking him to be the sun in disguise he would fitly fill a place which suggests itself, if Sakuntalâ is the Gâyatrî (III. 62, 10) of Visvâmitra; for, the Gâyatrî conceives the b h a r g a s or light of the *sun*. So through his laudation personified as his daughter, the sage Visvâmitra conceives the light or knowledge of the sun, who represents the Unseen Brahman; in other words he takes in the knowledge of Brahman and thereby obtains for himself the *grand* religious birth in the shape of the *grandson* Bharata. The three years during which the child is in the

* The Taitt. Sam. IV. 3, 13 asks the Kanvas to sing (**K a n v â h a b h i p r a g â y a t a**).

womb, may indicate the necessity for conceiving the Bhargas long in the mind, in deep contemplation, before the spiritual birth can be hoped for.

Bharata, the enlightened soul of Visvâmitra, subdues the wild beasts, which may be taken to be the senses; in other words he becomes jitendriyah.

If Sakuntalâ is the Gâyatrî, the river Mâlinî where she is found may well be taken to represent the japa-mâlâ or rosary, which, being in continuous motion at the time of the japa, is as it were a river.

Thus, Visvâmitra is identical with Bharata according to the Purânic story also, as above explained. As to the Vedic literature I have already tried to show that Visvâmitra has many names, Sudâs, Bharata and others; and that in the Aitareya Brâhmana he is called Bharatarshabha, the best of the Bharatas. Bharata means the *offerer* of oblations and therefore the sacrificer, and the fire kindled and maintained by him is Bhârata * (vide p. 35 *ante*). But how is it that our author construes Bharata as the child that was maintained? The reply is that the Purânas sometimes adopt ungrammatical and fanciful etymologies, (for instance see Parâsara, pp. 65 and 66 *ante*); not that they do not know the correct derivations, which are so well known as not to need any exposition from the mythologists, but that it is the whim of the latter to indulge in paradoxes and puzzles and now and then in grammatical paradoxes also, in order to suggest the drift of the religious lesson they wanted to teach thereby. Man should kindle his Self and maintain Him always in the heart like the sacred fire in the Vedî. The Rig Veda (V. 11, 4) says that the child Agni who is churned out from the Aranîs is maintained in the house of every sacrificer (vi bharante grihe grihe). So, it appears to me, the story exhibits the enlightened Self born from Vidyâ Sakuntalâ in the guise of the sacred fire and tells the king to maintain Him. Thus

* The Taitt. Sam. II. 5, 9, however, says that Agni is called Bhârata because he carries or offers oblations to the gods (esha hi Devebhyo havyam bharati).

maintained in the Vedî of the human heart, Agni, the Self, really becomes the Hotar, the divine sacrificer and carrier of oblations to the gods—the oblation being esoterically the enlightened Self offered up to the Supreme Self. The churned out Agni offers himself as a m *r i* t â h u t i, the immortal offering (vide p. 28, *ante*). If Agni, the Self, is b h *r i* t a, maintained, he becomes b h a r a t a, the offerer of the oblation, the performer of self-sacrifice. Such is Bharata, the Grand Son of Vi*s*vâmitra.

If in the olden time India was called the land of the Bharatas it must have meant the land of those who maintained the sacred fire and offered oblation.

In the rituals of the Râjasûya sacrifice as laid down in Taitt. Sam. I. 8, 10, the gods are invoked to spiritually generate (s u v a d h v a m) the king who performs the said sacrifice, for a reign which is free from enemies (a n a m i t r á y a); then the Adhvaryu priest addresses the people thus:—

E s h a v o B h a r a t â *h*! R â j â.

O Ye Bharatas! this is your king.

Then the Brahmâ priest says:—

S o m o 's m â k a m B r â h m a *n* â n â m R â j â.

Soma (moon) is the king of us Brâhmans.

This shows that the Brâhma*n*s look upon the king who performs the Râjasûya as a n a m i t r a, enemy-less or, converting this expression into a positive form, as s u m i t r a, as V i *s* v â m i t r a, the good friend, the man who has all creatures as friends—that is one who does not hate any creatures but is at peace with them all. This is the Vedântic quality of looking upon all as self and it appears to me that a king who does not possess that quality is not fit to perform the solemn rites of the Râjasûya and become the universal king, and that the title a j â t a *s* a t r u belongs only to the king who, being full of d h a r m a, justice, and m a i t r a, friendliness to all creatures, performs the Râjasûya. The Brâhma*n*s look upon such a king as their heavenly king, Soma, the moon. The above texts are quoted to show how the Bharatas are mentioned along with the king moon.

The sun and moon are object lessons. The moon Visvâmitra conceives the light of the sun by his prayer, and thus getting light from the sun shines as the full moon—as the knower. At the end of the Night period, the Rohinî star, who is the dearest star of the moon and whom I take to represent the moon's sacred prayer *S*akuntalâ or Gâyatrî, comes in conjunction with the sun, the emblem of the Supreme Self, and is wedded by Him. At the time of this Conjunction, the moon Kanva is absent because he is not visible on the new moon day, and because the knower, when absorbed in deep contemplation of the Self in the heart, is quite oblivious of his body and the outer world. Thus absent or absorbed, he mentally sees the Self wedded to his Gâyatrî contemplation. The b h a r g a s, or light of the sun to be conceived, is not the visible light, but the Self or Purusha in the sun according to the antarâditya-vidyâ. Without this idea of Purusha in the sun that luminary is useless for contemplation. Considered merely as a globe of light, the sun, like the moon, becomes an object for illustrating the career of a mortal. Thus, on the one hand, the moon, as a knower, achieves his object by conceiving the Purusha in the sun who is his aim in his month-making career, while on the other, the sun Dushyanta, to whom the goddess Gâyatrî as *S*akuntalâ is offered, that is, married, is taught to look upon himself as a mere mortal and upon the goddess as praising not his mere light but the Self in him. Under this view she is higher than him; and therefore, metamorphosed as the Aldebaren Rohinî, she is to be taken by him as his aim in his year-making career, which I illustrate thus. From the winter solstice he begins to hunt and kill the darkness or ignorance which is personified as so many beasts, and as a reward finds the star at the Conjunction and marries her. But as the sun goes forward soon, making the star rise heliacally, it is fancied that Dushyanta went away making promises and that she gave birth to the summer light Bharata as the offspring of her marriage or conjunction with the sun. Then the sun, going farther and farther, reaches the point of

opposition and so it is fancied that he forgot all about his wife or did not intend to carry out his promise. In other words he becomes unrighteous, the reason being his going towards winter—darkness. Until the autumnal equinox or the time of the sun's opposition to the star, the boy Bharata, the summer light, is seen subduing the wild beasts or darkness, thereby making the days in summer longer than in the other, the dark, half of the year. Then the movement of the star sunward begins and the summer light disappears from us; and so it is fancied that she took away her son with her in order to hand him over to the sun. Accordingly she reaches the sun at the Conjunction again and removing his ignorance by her divine teaching of the Self or the Old Man in the heart makes him the glorious summer sun or a man of full, regained, knowledge,—regained, because the value of an *object is not* fully appreciated unless contrasted with its loss; and his son is his own self poured fourth for the benefit of all in the shape of the summer light, whose other aspect is the heavenly soma, the summer rain. A life spent for common good obtains oneness with the Supreme Self, who, as Prajâpati, performed self-sacrifice, and entered into all beings. Thus the child Bharata that is obtained, is the One Self of the two shiners, knowers, the sun and moon.

Sâvitrî. Visvâmitra's Gâyatrî is also called Sâvitrî, because the deity of the verse is Savitâ, the sun. Her saving power is beautifully illustrated in the story about her, in the Mahâ Bhârata Ara*n*ya parva 292 to 298, which is as follows:—

> Asvapati was the king of Madra. He offered 10,000 Homas to the goddess Sâvitrî, who, springing out from the Homa fire, said that he would get a daughter. In due course, the queen gave birth to a daughter, who was named Sâvitrî in honor of the goddess. Sâvitrî was so brilliant that nobody came forward to marry her. One day, with her father's permission, she set out in search of a

husband and selected Satyavân, son of Dyumatsena, king of the Sâlvas. This king had lost his sight, been dethroned by the neighbouring kings, and was living under a Sâla tree in a forest called Medhyâranya, with his wife and only son Satyavân, also called *K*itrâsva, because he was very fond of horses and used to write pictures of them. Sâvitrî came back and informed her father of her selection. Just then *Ri*shi Nârada came in and said that the boy was destined to die in a year and that she should not marry him. But she said she had given away her mind to him and would marry him. The marriage was duly performed and she lived with her husband, in the forest. On the day on which it had been foretold he would die, she fasted and prayed; and with the permission of her parents-in-law went to the wood with her husband, who was the only support of the family, and was bringing fruits, firewood, &c., daily. On that day he exerted so much in cutting firewood that towards evening he complained of head-ache and breathed his last while resting his head on the lap of his wife. Yama himself came and took away his life. Sâvitrî followed Yama, although he told her that it was useless to do so and that he would grant her anything she required except her husband's life. She entertained Yama with conversation on the way and pleased him so much that he first granted sight to her father-in-law, then success in the attempt which the latter might make to regain his kingdom and reign justly, and then one hundred sons to her own sonless father. At last Yama asked her what more she wanted. She said: 'if you are pleased, grant further that I should have one hundred sons.' In spite of himself, the word, yes, came out from Yama's lips; and then Sâvitrî left it to him either to make his word true or retract the boon granted,

for she said, she would never have any pleasure without her husband. Yama was obliged to give back her husband's life. She then went to the place where his body lay and found him brought back to life. The night was far advanced and lighting a fire in the wood to show the way, she supported him and conducted him home. By that time his father had got his sight and was anxiously searching for him. All the other boons which she received from Yama were duly fulfilled.

A heroine of disinterested love and inflexible devotion, casting her lot with a poor penniless man destined to be short-lived, and abandoning the pageantry of the palace to find peace and happiness in the service of her husband and his blind father in a forest-home,—Sâvitrî has been deservedly held out to succeeding generations as the ideal of womanhood.

But what does the miracle of Satyavân's resurrection really mean? To say that there was but a swoon and that the fancies of a zealous and imaginative wife were pourtrayed as real truths, would be doing but poor justice to the ancient Vedantic poet of the Purâ*n*a. I would take Satyavân, meaning 'he who has Satyam,' one of the well known names of Brahman, to be the enlightened soul of a knower. He at first plays with the horses the senses; but finding out by experience that the pleasures they give are insipid and unreal, he converts them into lifeless pictures. His father is probably the personification of Kâma, Desire, having at first for his fulfilment the dyumat, shining, senâ, troop, of the phenomenal forms or objects of the selfish world. In their pursuit he is at last worsted by stronger selfish men and finds himself to be really poor and blind, not having yet realized the all loving Self who is Sarvântara*h*, all in all. So in the wilderness of samsâra, he repents and cries:—When will I see light? When will I be fulfilled? In this state he has his own enlightened self as the son of support. That son is self-sacrifice, as he devotes his life to support by hard

manual labor his poor parents. So, the sacred Gâyatrî alias Sâvitrî, the personification of Brahma-vidyâ, the heroine of disinterested love, elects him as the only fit husband for her. Her father Asvapati, the lord of horses, may be taken to signify one who has subdued the senses. As such he is fit to be her father. Wedded to her, Satyavân lays down his life in the service of his distressed parents and thus completes his self-sacrifice. The result is that Desire is fulfilled and gets eyesight * to see his son who is the Âtman, risen from self-sacrifice to immortality by the favour of Yama, the god of dharma, justice, who in the Vedânta seems to be identical with the Sarvântara*h*, the Antaryâmî, the Âtman who controls (yamayati) inside (Br. Up. III. 7). Sâvitrî's father seems to be in disguise God Savitar, genitor, alias Prajâpati. His one hundred sons may be taken to be the effusion of His love all round in regarding all creatures as self, and in being all in all. As the knower also regards all creatures as self and should be all in all, Satyavân too gets one hundred † sons. The knower becomes quite similar to Brahman (paramam sâmyam upaiti).

In the Ka*th*opanishad, Na*k*iketas, who is evidently an Upanîta boy, initiated to the sacred Savitrî Gâyatrî verse, is delivered up by his father to Yama, Death ‡ but the boy succeeds in getting from Him the knowledge of immortality. Here also, wedded *or initiated to* Sâvitrî, Satyavân is grasped by Yama and rises from death. Yama, the god of death,

* About the knower who obtains the Self the *Khand*. Up. VIII. 4, 2 says:—andha*h* sann anandho bhavati.

† Sata, hundred, means a large number, *often used in the sense of* innumerable. So, the one hundred sons of the emancipated may mean the aspect of his becoming hundred-fold, thousand-fold, *Khand*. Up. VII. 26, 2. Or, as the same Up. (*ibid*. 26, 1) says that *the knower obtains all his objects* from the Self (âtmata*h*), they are âtmajâ*h*, born from the Self, and therefore, poetically, sons. Or the one hundred (innumerable) ânandâ*h*, joys, of Brahman, which, the *Taitt. Up.* says, is obtained by the knower who is akâmahata, not tainted by selfish desire, are the one hundred nandanâ*h*, sons, literally joy-givers. The meaning of all these texts seems to be the same. The knower's becoming all in all is his thousand-fold aspect, is his hundreds of joy, is his hundreds of darling babes with whom to enjoy the sweets of fatherhood.

‡ Yama is there addressed as *Mrityu*.

is death to evil doers, putting them in the vortex of Samsâra which ends in death over and over. But to the knower who realizes Yama who controls the inside—conscience—and makes the mind righteous, death is the gate to immortality.

The phenomenal illustration of the story is simple. The sun is the emblem of the Unseen Savitâ. The Prâjâpatyâ star Rohinî is his daughter, as she rises heliacally. Going to the night she marries Satyavân, the moon, as the moon, the man in the sky, illustrates the highest truth—self-sacrifice—on every newmoon day. She supports him to tide over his wintry or samsâric difficulties. At last when the newmoon day of the Conjunction comes he dies on the lap of Rohinî, not far from Yama, the regent of the asterism Bharanî. We may take his regenerated aspect to be the elevated state of the moon as the regent of Mrigasiras, so near to Rohinî.

The Sandhyâ worship, in which the Gâyatrî is used, seems to be of very ancient date. There is an account of it in the Taitt. Âranyaka II. 2 to the following effect:—

> In the olden time (puronuvâke), the Rakshasas (used in the neuter) performed severe tapas. The god Prajâpati asked them what boon they wanted. They said: 'grant that we should fight with the sun.' He said 'Fight.' Therefore these Rakshasas fight with the rising sun (and keep on) till he sets. But they are put down by means of the water consecrated by uttering the Gâyatrî. Therefore, these Brahma-vâdins, facing the east at the (morning) sandhyâ (that portion of the dawn when the sun is rising), throw * up water consecrated by uttering the Gâyatrî. The particles of that water become the vajra weapons and throw the Rakshasas down into the island called † Mandehâruna. By turning ‡ round to the right (after

* This is done by taking water in their joined palms (anjali).

† A compound of mandeha and aruna.

‡ Pradakshina. It is the going round a priest, father or other great man or an object of worship as a sign of respect. In the sandhyâ worship the pradakshina is for the sun.

throwing up the water) they (the Brahma-vâdins) blow away sin. The Brâhma*n*a, the knower ('Brâhma*n*o vidvân') who contemplates the sun at sunrise and at sunset and performs (the throwing up of water), eats (*i.e.* enjoys) all blessing. This sun is Brahman. He who knows this becomes Brahman itself and goes to Brahman.

The Taittiriya Âranyaka seems to belong to that Vedic period in which there was no divorce of the rituals from knowledge, the former being a symbolical enactment of the latter. It says of the Supreme Self that He is 'the Self of all, the ruler, ruling men by entering them: Anta*h* pravishta*h* sâstâ janânâm Sarvâtmâ.' It here and there lets out the esoteric significance of certain rites. In the story under consideration, about the sandhyâ rite, there can be no doubt that the Rakshasas it speaks of are the powers of darkness, which, having roamed in the night, presume to fight with the rising sun and want to rush into the day also, but which are, it is fancied, thrown down into an aru*n*a or red island conjured up in the sea where the red light of the dawn region seems to touch it. But the weapons used, viz. the particles of water thrown up as an offering to the sun by us, insignificant creatures, would strike any one is childish, unless some allegory was intended. As it is clearly stated in the latter part of the above extract that sin is blown down by performing the rite, let us take the Rakshasas or the darkness to represent sin. Among the mantras used in the sun worship performed by the Taittirîyins occurs 'Sûrya âtmâ jagatas tasthushas *ka*' (*Rig* Veda I. 115, 1), meaning that the sun is the *self* of all that moves and stands. Enchanting and sublime the word âtman was felt to be in the days of the Upanishads. Of the many things contributing to the birth of religion in the human mind is the contemplation of the methodical revolving of the star-bedecked firmament in a calm night. In rushes the concept of the All-intelligent Architect, from the remotest imaginable guhâ or cave in the sky on high, to the depth of the

heart of the poet so as to make this at once the guhâ for His residence. This is taking the Âtman in by the mode called Hârda-vidyâ or Dahra-vidyâ, the science of the heart. The moment He enters it, it wants to salute Him; and if, from the habit of bowing before the figures of elders, it feels at a loss for an appropriate metaphorical figure for the Figureless or Unseen, there rises in the east the magnificient sun, who is full of light, who sheds his light on all creatures alike disinterestedly, and whom all creatures, roused from the death-like slumber of the night, glorify as their life. He is as it were the brilliant seat of the In-dweller of all hearts put outward,*—the ideal of unselfishness. This is what is called the Antarâditya-vidyâ or 'science of In-the-sun.' Another Vedic prayer used in the sandhyâ rite prescribes self-sacrifice as an atonement. It prays to the sun for protection from, and removal of, whatever sin was committed in thought, word or deed, and concludes thus:

Idam aham mâm am*ri*ta-yonau
Sûrye jyotishi juhomi. Svâhâ!

'I burn myself in the sun, the Light, the seat of immortality,' (the sun being the emblem of Brahman). After this the water consecrated by the Gâyatrî is thrown up and signifies probably the sacrifice-purified soul offered to the Âtman in the sun, the ideal of unselfishness. This rite of repentence and sacrifice puts down the Rakshasas or sins arising from selfishness and ignorance, and strengthens us to keep the deity of goodness in us, free from temptation, from sunrise to sunset, from the age of thought and discretion up to death. In the evening sandhyâ worship, Agni, the fire, is substituted for the sun and he is called Satyam Jyotish, in which the soul is to be offered as an oblation.

In the *Kh*ândogya Upanishad Viro*k*ana of the Asuras mistakes the body itself to be the Âtman, while Indra of the Devas learns the Self and the fact that likes and dislikes (priyâpriye) do not touch the soul that has become a*s*arîra,

* Adityo ha vai bâhya*h* prâna*h* udayati. Prasna Up. III. 8:—There rises the sun who is indeed our outward life.

bodyless. This may be taken to mean that the embodied state is that in which man confines his self within a single body and therefore thinks that he is no other than his body and looks upon all others as aliens and entertains likes and dislikes in respect of them *with a selfish end.* If Mandehârnna is the compound of the words manda, îhâ, and aruna, the red island may be taken to signify the human body of blood as the abode of manda, foolish, selfish, îhâ, desire. The knower leaves the Râkshasas, the brutal passions, to grovel in the bloody island,* the embodied state, and rising superior to that state, realizes Brahman and becomes Brahman, that is, grows or bursts forth into the vastness of Âtman.

Trisanku

I shall now proceeded to examine the stories relating to Trisanku. The Ramâyana I. 60, gives the following account of him:—

Trisanku was king of the Ikshvâkus He was satyavâdî, truth-loving, and jitendriya, one who had mastered his senses. He asked his family priest Vasishtha to make him perform a sacrifice in order to go to svarga, heaven, with his sarîra, body. Vasishtha said: 'Impossible.' Thus refused, he went to the one hundred sons of Vasishtha that were performing tapas in the south and made the same request to them. They said that he was childish in coming to them when their father, who knew so much, had said, 'Impossible.' He got angry and said that he would go to another priest. They got angry and cursed him to become a *Kandâla.* He at once became a *Kandâla* and all his ministers and people forsook him. He went to where Visvâmitra was performing tapas in the south. Visvâmitra took pity upon him and officiated as his priest saying:

* Cf. Sonitapura, the bloody town of Asura Bâna, whose story will be explained in the essay on Krishna.

'I will make you go to heaven even with the rûpa or form of a *Kandâla.*' Thousands of *Ri*shis attended the sacrifice, fearing his anger if they should refuse to go. But the sons of Vasish*th*a did not go and they ridiculed the idea of a *Kand*âla performing a sacrifice with a Kshatriya as priest and of Brâhmans attending it and eating *Kand*âla's food. Hearing this, Visvâmitra cursed them to become decrepit and deformed Mush*t*ikas eating dead bodies, and one of them by name Mahodaya, to become a Nishâda for a long time. At the end of the sacrifice Trisaṅku went to heaven with his body, but Indra hurled him down. He fell head-downwards crying to Visvâmitra for help. Visvâmitra said: 'stop, do not fall'; and he stood in the sky. Visvâmitra then created a new set of seven *Ri*shis and other stars for the south and was about to create a new Indra and a new set of Devas to receive his protege into their heaven, when the Devas respectfully told him that it was impossible for a man to go to heaven with his body. Visvâmitra, said "I do not like to break my word. Let there be a heaven for Trisaṅku with his body. Let the stars created by me * stand firmly in the sky beyond the path of Vaisvânara as long as the universe lasts. Let Trisaṅku shine among the stars even with his head down (avâk-sirâh) and let all the stars follow him." The Devas granted this.

The Harivamsa, 76 sloka † 51, when describing the autumn, says that Agastya, the Star Canopus, travels in that âsâ, direction (*i.e.* the south) which is Trisaṅku-*k*aritâ

* Visvâmitra's creating new stars is briefly mentioned in the Mahâ Bhârata I. 71, sloka 34 thus:—

*K*akarâ 'nyam *k*a lokam vai
kruddho, nakshatra sampadâ
Prati-Sravana-pûrvâ*n*i
nakshatrâ*n*i *k*akâra ya*h*.

† The text is:—

Trisanku-*k*aritâm âsâm
Agastyo vi*k*arishyati.

i.e. in which Tri*s*aṅku travels. This indicates Tri*s*aṅku to be a southern constellation. The late Siddhânti Subrahma*n*ya *S*âstri of Madras informed me, in January 1888, that Tri*s*aṅku's l o k a, world, is a cluster of stars consisting of two big stars and several small ones situated to the south of Anûrâdhâ, which itself is in the d a k s h i *n* a - g o l a or southern half of the celestial globe, and that this cluster is in what is called Vi*s*vâmitra's Svarga. I was not able to gather in what old work this Svarga is described; but as the learned *S*âstri's description gave me a general idea of the region of the cluster, it remained for me to find out, in or about that region, the *head-downward* Tri*s*aṅku of the Râmâya*n*a. An English work on astronomy had made me familiar with the Cross, and having gazed at it over and over, I consider that the Svarga or heaven of Vi*s*vâmitra consists of many of the stars of the constellation Centaurus *plus* the Cross; that the star Alpha Centauri, by reason of its being the biggest and brightest of the group is our *R*ishi Vi*s*vâmitra, shining brilliantly *i.e.* performing tapas *in the south*, his place *in the north* being in the Great Bear along with Vasish*th*a and other *R*ishis; and that the head-downward Tri*s*aṅku is the Cross plus two stars which are to the north of it and which, according to Proctor's Star Atlas, belong to the constellation Centaurus. The reason for taking Tri*s*aṅku to be the protege of Alpha Centauri (Vi*s*vâmitra), seems to be the proximity of these two to each other, the brightest star of the group being taken naturally to be the Guru or priest. The accompanying plate shows the prominent stars of Tri*s*aṅku and Vi*s*vâmitra, marked *a* to *h*. The stars *a* to *f* (of which *a*, *b*, *c*, *d*, form the Cross) represent the body of Tri*s*aṅku and suggest beautifully the idea of a man hanging head-downwards, *a* the lowermost star being his head, *b* and *c* his two sides, *d* his navel, and *e* and *f*, the uppermost stars, his two legs. The star *g* is the Alpha Centauri. If, as I take it to be, it is Vi*s*vâmitra, the bright star *h* near it may be viewed as though it is his outstreched hand commanding Tri*s*aṅku not to fall down but stop where he is

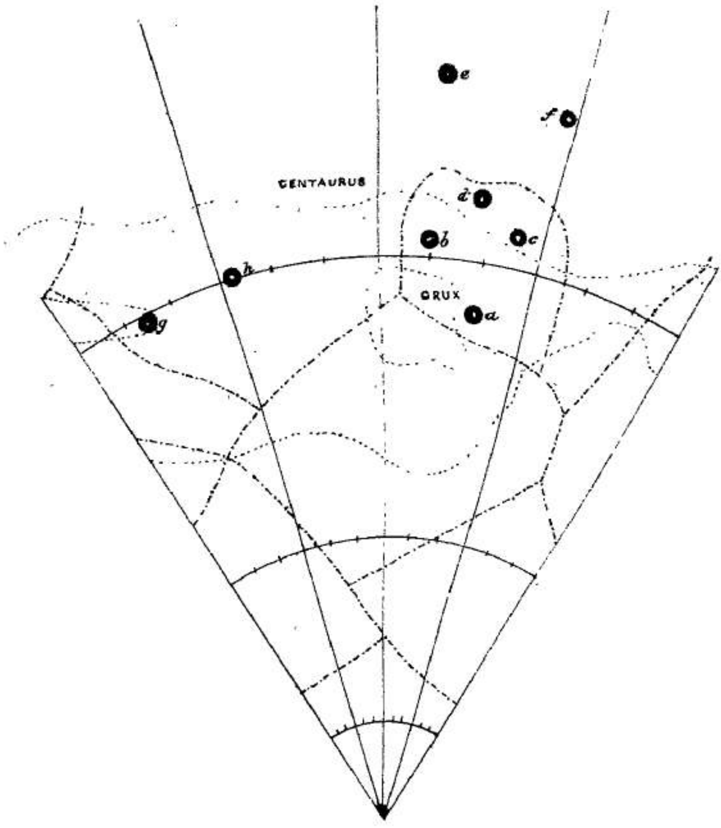
even with his head, the star *a*, downwards *i.e.* towards the south pole. The distance of *a* to the pole is about 27 degrees, and Trisañku, from head *a* to feet *e* and *f*, is a large constellation extending over 15 degrees north to south, from about the 48th to the 63rd degree south of the equator. As these stars *a* to *h* are almost opposite to the Great Bear in the north, they may fitly be called the Great Bear of the south.

As Trisañku is not far from the south pole, he describes a small circle diurnally in the sky while the stars on the equinoctial line describe a larger circle. Hence the saying that Visvâmitra ordained other stars to rotate round Trisañku.

Visvâmitra who figured as the moon in the older story of his fight with Vasishtha, acts as the regent of Alpha Centauri in this story. It must be remembered that the 28 asterisms and many other stars have been named after several Vedic gods and *Ri*shis.

Now, the Cross, with the stars *e* and *f*, though presenting the picture of a man hanging head downwards, could hardly have suggested the *name* of Trisañku. That name seems to me to have been transferred from the Orion to the Cross. *S*añku ordinarily means a peg, or spoke (*R*. V. I. 164, 48). The Orion's Belt, with a line drawn over its three stars, would be Trisañku, *i.e.* the spoke made of the three stars. As the regent of the Belt is the moon, the Belt is his starry form located in the Orion town or body; and the moon who is thus in the Belt can be designated as Trisañku—'He who has the three spoke-like stars.' So, I would take the hero of this story to be king moon under the name of Trisañku. How the moon obtained another starry form as the Cross (*plus* the stars *e* and *f*) and gave his name Trisañku to it, will be explained after indicating the probable esoteric significance, to illustrate which riddles and phenomenal metaphors have been used in the story.

Was it not presumptuous on the part of Visvâmitra to have sent up his disciple Trisañku with his body to Indra's heaven? It is easy to condemn Visvâmitra if we are carried away by the outward aspect of the story. But if we ponder



CENTAURUS
CRUX
a
b
c
d
e
f
g
h

over its paradoxes it must strike us that there must be some hidden meaning in them. In the previous stories we have seen that the enmity between Vasish*th*a and Vi*s*vâmitra was unreal, and that they, as Agni and Soma, are most intimate friends. In this story there are the riddles—(1) of the king becoming a *Kandâla* and yet performing a Vedic sacrifice, (2) of Vasish*th*a's son Mahodaya becoming a Nishâda (3) of Vi*s*vâmitra's sending his protege bodily to heaven, for, if he is king Soma, who is the king of Brâhmans, who confers * immortality on those that drink him and who as Vâtâpi in the story of Agastya and Ilvala shatters the bellies of Brâhmans, he is the last man to have fallen into the error of sending a man, with his body, to heaven; (4) of the king being able to go actually to the heaven of Indra, let the latter hurl him down afterwards; and (5) of his not falling down but becoming a constellation, which means that he attained to the highest state that can be illustrated phenomenally; and the explanation I would venture to suggest is given below.

The Brahmâ priest Vasish*th*a is identical with the god Brahmâ alias Prajâpati and with His aspect as Indra, of whom the sun is the emblem. Brahmâ's sacrificed aspect as the One Self located in the heart's womb of *all creatures* is the Son God Rudra, who is well known as the bowman and hunter, hunting and killing all beastly passions; and Rudra is Agni Svish*t*ak*ri*t,† that is one who makes a sacrifice well sacrificed. The Upanishads say that man should regard himself as Yajña, sacrifice, for, by sacrifice of flesh *i.e.* by self-sacrifice, he should rise in spirit *i.e.* obtain the spiritual quality of regarding all creatures as self. So, in order to make himself well sacrificed, it is necessary for man to have the Ideal of the Son God Rudra, who must therefore be present in the sacrifice. To Vasish*th*a, his son Mahodaya, the Great Rise, is his own sacrificed state as the enlightened Self, called son because that state is a ṅ g a j a, risen away from body. In

* "Whoever enjoys the Soma beverage, he certainly will be immortal" Aitareya Br. of Dr. Haug, p. 493.

† Vide Vedic texts quoted in Muir IV. p. 200.

the story under consideration Visvâmitra's protege Trisaṅku wishes to perform a sacrifice in order to become an enlightened Self. Here, let me refer to the concluding portion of the *Kh*ând. Upanishad, according to which Indra studies Âtma-vidyâ under Father Prajâpati for 101 years and learns at last that body is mortal, that the immortal self, the knower, casts off the body (dhûtvâ *s*arîram) and springs forth from it in his state as the Self, having approached the Great Light. The original is:—

> Esha samprasâdo 'smât *s*a-
> rîrât sumutthâya Param
> Jyotir upa-sampadya svena
> rûpe*n*â 'bhinishpadyate.

Thus the original of 'in his state as Self' is svena rûpe*n*a. I take the word sva* to mean âtman, self. Here, rûpa which ordinarily means 'form' such as an object having a body has, means the freed, bodyless state, as another Upanishad (Mu*nd*. 3, 2, 8) clearly says that the knower is freed from name and form:—tathâ vidvân nâmarûpâd vimukta*h*. But the very fact that the *Kh*ândogya used the equivocal word rûpa appears to me to have given room to the paradox that Trisaṅku wished to go to heaven with his rûpa, form. When he asks the Vâsish*th*as to prescribe a sacrifice and officiate in it in view to his going to heaven with his body, he must be taken to use the word body in a double sense, one outward or apparent, meaning the human body which is mortal, the other inward or real, meaning the Self's immortal state sva-rûpa or the Self himself as the vast body or loka, world. Taking the outward sense they rightly refuse to prescribe, and officiate in, a sacrifice, the object of which is the permanency of the embodied state: it cannot be called a sacrifice at all. Taking the inward sense he says that he will seek spiritual salvation from another priest. Realizing the inner sense, they reply:

* Cf. Br. Up. I. 4, 15, where svah loka*h* in the expression svam lokam adrish*t*vâ is further on stated to be âtmâ eva loka*h* in the expression âtmânam eva lokam upâsîta.

'Do thou become a *Kandâla*.' Now the *Kandâlas* are Mâtaṅgas, 'they who get intoxicated' (vide *Sabarî*, Mâtaṅga, and Dundubhi in the essay on the Râmâyana). Though the Brâhman is a tea-totaller, he sticks to his s o m a beverage in the most solemn of his sacrifices, namely the s o m a sacrifice. He becomes s o m a - p î t h î, drinker of s o m a, which appears to me to symbolize the drink of knowledge, and which makes him immortal as the Aitareya Brâhmana says: "whoever enjoys the S o m a beverage, he certainly will be immortal." Thus, as a riddle or paradox the knower must in his own way become a *Kandâla* or Mâtaṅga, a drunkard! The reply, therefore, which outwardly is a curse is inwardly an instruction: '*If you want to go to heaven in the Self's true* r û p a or nature, drink the s o m a.' So, he goes to Visvâmitra, who is king S o m a. The curse by which Vasishtha's son Mahodaya becomes a Nishâda may likewise be explained. I take Nishâda to be used here in a double sense, one outward, meaning the hunter, the other inward or esoteric, meaning 'one who sits down.'* Now, no sacrifice can be performed without there being a Brahmâ priest in it, and the Vedas say that the Brahmâ priest should be a Vâsishtha.† The Brahmâ priest *sits throughout* the sacrifice superintending it; and his sitting so without doing what the Adhvaryu and other priests do, gave rise to the humerous remark that he is a do-nothing, vide *Rig* Veda VIII. 92, 30, as interpreted by Dr. Haug in his Ai. Br. *Introduction* p. 20. The riddle

* Nishâda, the hunter, seems to be the compound of *ni* and *sâda*, meaning one who by hitting the hunted beast makes it lie down well (nitarâm), that is, dead—never to rise again. Sâdin means both one who destroys (makes his enemy lie down dead) and one who sits down. One who sits down may well be looked upon as a do-nothing as contrasted with one who is up and doing. In this way, Nishâda, as a pun, is capable of meaning one who sits well—a sense in which the word is actually used in the Purânas about the bad being who sprang forth from Vena's body. The priests said to him—n i s h î d a, sit down, and he at once became a Nishâda, vide Vishnu-purâna I. 13, 36; Bhâgavata-purâna IV. 14, 46; Harivamsa, 5, 18.

† About a Vâsishtha being selected as the Brahmâ priest, vide the Shadvimsa Br. quoted at p 42 *ante*. The Taitt. Sam. III. 5, 2 says that Vasishtha saw Indra with his own eyes while other *Rishis* could not, and that therefore a Vâsishtha should be made the Brahmâ priest:—T a s m â d V â s i s h t h o *B r a h m â* k â r y a h.

therefore, of Mahodaya, the Vâsish*th*a, having been made a Nishâda seems to mean that he was actually engaged to sit as the Brahmâ priest in Tris*a*nku's sacrifice.

If such is the meaning of one curse, the other curse by which the 100 sons of Vasish*th*a became the Mush*t*ikas must also be capable of a similar explanation. That curse is: 'Let them become the cruel Mush*t*ikas, the M*ri*tapas, and the eaters of dog's flesh, for seven hundred generations.' A commentary takes m*ri*tapâ*h* to mean *s*ava-bhakshakâ*h*, eaters of dead body. According to Apte's Dictionary the M*ri*tapas are a class of persons of the lowest caste, 'who watch dead bodies, carry them to the cemetery &c.' Mush*t*ika, among other things, means a pugilistic encounter or mush*t*i-yuddha, boxing, and seems to have also meant the wrestler or boxer, as Balarâma is said to have conquered an Asura named Mush*t*ika in the Mallayuddha fight. According to the same dictionary, the Mush*t*ikas are an outcaste race known as the Dombas. The Dombas are known for their somersets, rope-dancing, wrestling, &c. They are a low class addicted much to drink. As the curse in question was a retort to the one which made Tris*a*nku a *Kand*âla, the Mush*t*ikas alias M*ri*tapas spoken of must have been a people almost as addicted to drink as the *Kand*âlas. The Taitt. Samhita I. 8, 18 says that in the Da*s*apeya ceremony of the Râjasûya one hundred Brâhmans drink the Soma juice out of ten cups at the rate of ten Brâhmans for a cup. There cannot be a worthier set of Brâmans to drink the soma than the 100 Vâsish*th*as, who, in view apparently of their fulfilling this part, are spoken of paradoxically as the M*ri*tapas. The word m*ri*ta-pa, which has been taken to mean one who watches the dead body, may well be construed to mean the drinker of the dead, as pa means both to watch or protect and to drink. One of the names for the sacred liquor Soma is am*ri*ta, immortality, evidently because, being the drink of knowledge, it confers immortality. This sacred Soma is pressed by beating and squeezing his body, the Soma creeper, as if taking the life out of him; and so as a riddle,

king Soma who is thus m*r*ita, dead, is drunk by the Brâhmans for their am*r*itatva, immortality. Therefore, it appears to me that the paradoxical M*r*itapas are Am*r*itapas, the drinkers of the Soma, and that the Vâsish*th*as actually attended Tri*s*aṅku's sacrifice and were honored with the sacred drink.

If this is the meaning of Tri*s*aṅku's sacrifice, his going bodily to Indra's heaven can only mean his going in his svarûpa, true nature, as the Self. The god Indra of this story seems to be the Supreme Self, as the B*r*ihadâra*n*yaka IV. 2, 2, takes Indra to be the Purusha in the eye, called Indha, 'He who illumines'; and it says:—'It is this Indra whom they call Indha esoterically (parokshe*n*a); for the Devas are fond of paroksha, esotery, and are pratyaksha-dvisha*h*, haters of exotery.' Pratyaksha, the patent, is what is before the eye—what is seen, and includes all the phenomenal forms. Paroksha, the latent, is what is beyond the eye—what is not seen, and means the Unseen Seer concealed in all forms as the All-pervading Self. So, the Devas, the knowers, are fond of the bodyless Unseen Self; and, as if to suit His latent character, the authors of Paurâ*n*ic stories appear to have vied with one another in teaching Him to men by means of parables and riddles. Hence the necessity we are under of rejecting the patent, and finding out the latent in these stories. A knower who goes to Param Jyotis, the Great Light, the Supreme Self Indra, can never fall, as he becomes one with Him. Going to, or attaining to the state of, the Supreme Self, the knower bursts forth as the Self:—svena rûpe*n*â 'bhinishpadyate; and immediately after this, the *Kh*ândogya says that he (the knower who thus bursts forth as the Self) is Uttama-Purusha, the Best Man. Now, the definition of the Upanishadic Purusha is contained in the B*r*ihadâra*n*yaka II. 5, 18, thus:—

Pura*s* *k*akre dvipada*h*
pura*s* *k*akre *k*atushpada*h*
Pura*h* sa pakshî bhûtvâ
pura*h* purusha âvi*s*at

The meaning is that the Purusha made all bipeds and quadrupeds so many towns and that becoming a bird he entered them. Man is Purusha because his soul dwells in the body-town. So long as he grovels in selfishness, and thinks that he is not other than his body he confines himself in one body. By this he makes himself a small man. But the knower soars like a bird up to the region of universal love and entering all creatures—all bipeds and quadrupeds—makes them his towns—his kingdom—as he makes himself the One Vast Self by looking upon them all as himself: he is all in all; and this is the quality of the Best Purusha, the Best In-dweller. Thus, the bird metaphor denotes the freed enlightened state of man. Now, another name for the bird is p a t a ṅ g a * meaning that which flies. It is derived from the root p a t , which has a double meaning, one to fly and the other to fall; so that when it is said in this story of riddles that Trisaṅku fell, it means that he flew. When the knower becomes the Infinite all-pervading Self, encompassing height and depth, there can be no fall to him.

Now, phenomenally, let us suppose that the sacrifice performed by the moon Trisaṅku began on the full moon day on which the moon is in conjunction with the Orion sacrificial ground, making it ablaze with his fire. All the *Ri*shis, the solar rays, in which are included the sun Vasish*th*a's sons, attend it, as the moonbeams are solar rays reflected.† I would take Mahodaya, the Nishâda hunter, to be the Dog star Sirius, the well known M*r*igavyâdha or

* Pataṅga is construed as p a t a n a - s î l a , p a t e r a ṅ g a *k* - p r a t y a y a *h* . The Taitt. Sam. V. 2, 5 says that Purusha, man, who is measured by Yajña, sacrifice, becomes a bird:—p a k s h î b h a v a t i , n a h y a p a k s h a *h* p a t i t u m a r h a t i .

† Our ancients seem to have been fully aware that the moon shines with solar light. *Sâyana* says that that is the meaning of verse 15 of *Rig* Veda I. 84. His rendering is based on Yâska's Nirukta on that very verse. The Nirukta says: One ray of this (sun) makes the moon shine reflected (*k* a n d r a m a s a m p r a t i d î p y a t e); therefore it should be inferred that the moon's light is from the sun; and there is (to that effect) the Nigama which says:—' S u s h u m n a *h* S û r y a - r a s m i s *K* a n d r a m â G a n d h a r v a *h* .' This Nigama is one of the Jayâdi-homa Mantras, Taitt. Sam. III. 4, 7. As g o means ray, as well as water, and many other things, Gandharva is capable of different shades of

hunter. He sits always near the Orion-sacrifice. In this story, the Dog star, the devatâ of which is Agni Rudra, the son of Brahmâ, is exhibited as the son of the Brahmâ priest Vasish*th*a. The knower is called Yajña, sacrifice, as by self-sacrifice he looks upon all as self. Self-sacrifice, therefore, is his s v a r û p a, divine Âtmaic r û p a, form. The Orion-sacrifice is the moon's celestial form. The poet's object is to send the moon, with the Orion or Sacrifice as his body, to the sun; for, as soon as the *full* moon touches the Orion, its sunward career begins, making the moon sacrifice himself and become thinner and thinner every time he meets the Orion during the next five months, until his self-sacrifice becomes complete on the new moon day of the sixth month, when, along with the Orion (which then sets heliacally), he becomes one with the sun Indra. Thus he is sent up to Indra with Sacrifice as his body. The ancient idea is that the moon is Sudhâmaya, full of nectar, that the gods drink him in the dark fortnight, and that at the end of it (*i.e.* on the new moon day) the fathers quaff him (Vish*n*u-purâ*n*a II. 11, verses 22 and 23). In his career sunward, the waning moon is fancied to be sacrificing his body for the sake of the solar rays who are the gods and Fathers. As he is thus an emblem of self-sacrifice, they delight in him and enjoy him as their sacred drink. The Vâsish*th*as are our ancient Fathers (*R.* V. X. 15, 8). When the moon gives up his whole body on the new moon day, it is his death under one aspect but under another it is his self-sacrifice leading to immortality. So, on the new moon day of the Conjunction, the Vâsish*th*as, as the solar rays,

meaning—as the holder of rays or as the holder of water. In the former sense it is a name applicable to all heavenly bodies, sun, moon, and star, shining with ray, light. The meaning of the Nigama seems to be this: 'The sun's ray (that enters the moon) is s u - s h u m *n* a, bright, and the moon is the holder or container of (that). ray.' The Purâ*n*ic idea that the moon is above the sun seems to be due to the fact that the *Rig* Veda (X. 85, 2) speaks of the moon as placed on the lap of the stars. This is a poetical description of the night, in which the moon's progress from one star to another is watched. The moon is only apparently on the lap of the stars. But taking the expression literally, we get the idea that the moon is actually on the lap of the stars, whose region is higher than that of the sun.

drink the moon and become thereby M*ri*tapas, the drinkers of the dead paradoxically, but the drinkers of the juice of self-sacrifice esoterically. Thus strengthened by the sacred drink at the advent of the bright portion of the year, they show their prowess as wrestlers and boxers in thinning the ranks of the powers of darkness who had overgrown in winter. The poet now fancies, from the phenomenon to which I shall presently refer, that at the completion of his self-sacrifice, along with the Orion, on the newmoon day in question, the spirit of the moon, who thus went to the Great Light, the sun, was hurled down the Milky Way and became a huge Man, head-downwards, in the shape of the Cross with the two stars above it. In those parts of India where the southern Cross is visible it is best seen as the Man *head-downwards*, when it is at its culmination, which coincides with the Orion's setting below the western horizon; and so, while on the one hand the Orion, which is the town or body of the moon and which gave him its name Tri*s*añku, enters the sun and disappears or in other words sets heliacally—and let us celebrate this disappearance on the new moon day which comes during the time the Orion remains in conjunction with the sun—there is seen on the other the Cross Man in *culmination*, but lo! *topsy-turvy*, as though the moon Tri*s*añku, by going with his Orion-body to the sun, fell down and became the Cross, the topsy-turvy Man of huge body. This is the poetical reason for transferring the name Tri*s*añku to the Cross. But this paradox of the fall vanishes if we realize the fact that the Man is head-downwards only apparently to us who are in the north. He is near the southern Dhruva or pole with his head towards the south pole and the stars of the ecliptic below his feet. Such is the m a h i m â or greatness of *R*ishi Vi*s*vâmitra, that he made the mortal moon the decayless, self-shining starry Man, the Cross, round whom all the stars of the ecliptic go in p r a d a k s h i *n* a as if he is a Great Man or Uttama-Purusha—he made him a Nakshatra, that which does not decay, as our grammarians have understood

that word to mean (*i.e.* na ksharati iti nakshatram). Dr. Haug, in his Introduction to the Aitareya Brâhma*n*a, p. 45, derives the word in two ways, both indicating the *station* of the moon, one from the root naksh, to arrive at, with the suffix atra, *i.e.* the *place of arrival* for the moon in his monthly career from one star to another of the 28 asterisms; the other from nak, night, and sattra, a session, *i.e.* the moon's *station for the night*, as it is only in the night that it is possible to see in what asterism the moon is. He considers that the word nakshatra arose with reference to the 28 stars and that afterwards it metonymically came to mean *stars* in general. I think that Dr. Haug's derivation of the word is more probable than that of the grammarians, but from the remotest time there has been a tendency, when the true etymon of a word has been forgotton, to derive it in a way which would suit any other reasonable concept. The very fact that metonymically nakshatra came to be understood as *star* in general, was capable of putting to the shade the special applicability of the word to the stars of the ecliptic—the *stations* of the moon,—and of importing into it a meaning which would apply to stars in general. The stars, when contrasted with the moon, the planets, and the apparent motion of the sun over the asterisms, are fixed. They are dhruvas as is evident from the Vedic expression that the star Arundhatî had dhruvatâ conferred upon her (vide the birth of Kumâra in the essay on Rudra). The North pole star became *the* dhruva among all the dhruvas, stars, because it has not even the apparent diurnal rotation. In the south, the Cross is very near the south pole and being thus dhruva, fixed and permanent, it is, phenomenally, a very appropriate object to serve as a metaphor for the incorruptible permanency of the liberated, bodyless self.

There is quite a different story about Tri*s*anku in Harivamsa 12 and 13, according to which he was not hurled down at all from heaven, but went to it even with his body. This story, when compared with that in the Râmâya*n*a to

which I have just referred, will show how free the poets of those days were in dressing the same subject in diverse ways. Among other things, *S a ṅ k u* means sin, and the Harivamsa makes Trisaṅku a man of three sins and yet sends him up to heaven. The story is to the following effect;—

Trisaṅku's great-grandfather was Sudhanvan, whose son was Tridhanvan, whose son was Trayyâruna, whose son was Satyavrata, which was Trisaṅku's original name. In his youth he brought away by force a girl who was being married to another, and married her himself. For this sin his father Trayyâruna expelled him. He had expected that the family priest Vasishtha would argue in his favour and urge that there was no illegality in his marrying a woman who had not become the other man's wife as he brought her away before the *s a p t a p a d î* or seven-step ceremony had taken place. But Vasishtha remained passive. So, with a grudge against him, he left the capital. A famine of twelve years' duration came over the kingdom as the result of his sin. His father having retired to the forest and he himself having had to do penance in the forest for his sin, Vasishtha, the priest, carried on the administration. Visvâmitra had then gone to perform tapas on the sea-shore. His wife not having anything to eat, went about with her middle son tied in a sling to her neck in order to sell him; but Satyavrata prevented the sale and thenceforward hunted and supplied flesh to her every day, by tying it to a tree (as, being in sin, he could not go near her house). Having exhausted all the wild game, he killed Vasishtha's cow, Kâmadhenu, and supplied the flesh to Visvâmitra's wife and children, eating a portion himself. Coming to know of this, Vasishtha said :—'Alas, I would have somehow removed the sin which he committed by displeasing his father, if he did not add two more to it, viz. the

sin of killing his Guru's cow, and the sin of eating unconsecrated flesh (that is the flesh of an animal killed otherwise than in the sacrifice).' So, Satyavrata came to be known as Trisañku.

Afterwards Visvâmitra returned from his tapas, and being pleased with Trisañku, pressed him to ask for a boon. Trisañku wished to go bodily to heaven. By that time the famine had gone; and Visvâmitra installing Trisañku on the throne of his father caused him to perform a sacrifice, and sent him bodily to heaven. Trisañku's queen was Satyarathâ. His son was Hariskandra, who was the great king who performed the Râjasûya sacrifice and whose son was Rohita.*

Thus, in accounting for the name of Trisañku, this story makes him a g o g h n a , cow-killer, and beef-eater, in order at the same time to account for his having become a *Kandâla.* But with all this he is made to go to heaven without anything being said of his fall. There seems therefore to be a paradox in this story as in all others connected with Vasishtha and Visvâmitra. Trisañku's name Satyavrata reveals him as a knower of Brahman, Satyam, Truth, and as *one* who practised It as his v r a t a, cherished object. His queen Satyarathâ, the vehicle *of Truth, can only* be *Vidyâ or* Sraddhâ, Knowledge or Faith. He rescues her from the grasp of worldliness and marries her himself. The result is that he goes to the forest and roams as a hunter, hunting the passions. Kâma, Desire, is of two kinds, one worldly and selfish, the other, godly, that which longs for the state of the Infinite Âtman (Â t m a n a s tu k â m â y a s a r v a m p r i y a m b h a v a t i); and therefore Kâmadhenu, the cow of desire, has two aspects, one as Avidyâ, the

* This story, according to which Trisañku incurred the displeasure of his father and maintained Visvâmitra's wife in the forest, is briefly referred to in the Mahâbhârata I. 71, Verses 31—35. What is noteworthy is that the Mahâbhârata mentions Râjarshi Matañga as the name of Trisañku. I would take the name Matañga as indicating Trisañku as the drinker of the Soma (in the form of a substitute, as kings may not drink the Soma itself, vide Ai. Br. VII. Chapter 5).

Ajâ of three colors, and the other as Vidyâ. Taking her in the former aspect, she is killed. Taking her in the latter aspect, she is eaten as the only food capable of removing the hunger for selfish desires, of not only Trisañku but also of the family of Visvâmitra, the intimate friend of Vasishtha. Thus the three paradoxical sins are the three merits, which added to the merit of a religious *Kandâla* or the drinker of the sacred soma, enable Trisañku to go to heaven in his svarûpa, the soul's real state as the bodyless Infinite Self. A man who has deserved the favor of the father of the sacred Gâyatrî will not fall. He will become Nakshatra, permanent.

The following note is found in Garrett's Classical Dictionary under the name Satyavrata at page 570:—"Wilson surmises Trisañku to be Orion's belt; while Von Schlegel thinks Trisañku to be some southern stars unknown to the Indians as long as they remained in the neighbourhood of the Ganges but known to them at a later date when they colonised the southern regions of India. The Vâyu Purâna says—'By the favor of Visvâmitra, the illustrious Trisañku shines in heaven along with the gods, through the kindness of that sage. Slowly passes the lovely night in winter embellished by the moon, decorated with three watches and ornamented with the constellation Trisañku'". According to the explanations suggested above, both these scholars appear to be right in their surmises. Trisañku is both the southern Cross * (taken together with the two stars above it) and the Orion's Belt.

There can be no doubt that Trisañku's son Hariskandra, mentioned in the Harivamsa, is the same Hariskandra of the Ikshvâkus, who, according to the Aitareya Brâhmana, performed a sacrifice, with Sunassepa as the human victim. Sunassepa's story in the Ai Brâhmana occurs in connection

* So far as I could calculate roughly by the aid of the Atlas and Proctor's Star Map, the lower or head and shoulder part of this head-downward Man would not be visible to the north of Benares or thereabout. The story therefore, probably arose in some country between the latitudes of Benares and Vidarbha, the name of which is mentioned in many ancient Purânic stories; or, it may be the Brâhmans of the Gangetic valley saw the constellation in their travels in the south, and made the story.

with the Râjasûya sacrifice, and the Harivamsa says, regarding its Hariskandra, that he was the â h a r t â, the performer, of the Râjasûya. But in the Ai. Brâhmana, Hariskandra occurs as the son of Vedhas. According to the Râmâyana, it was king Ambarîsha who performed the Sunassepa sacrifice, and in the list of Râma's ancestors in sarga 70 of the Bâla-kânda, he occurs as the son of Prasusruka while Trisanku occurs several generations above Prasusruka. This shows that each poet constructed his own list of geneology and gave a name of his own fancy to a mythical king. Trayyâruna, the name given to Trisanku's father in the Harivamsa, is noteworthy. It is a patronymic of Tryaruna (*i.e.* Tri-aruna), which name occurs in *Rig* Veda V.27, along with Trasadasyu and Asvamedha. Tryaruna is also called Traivrishan or He of Tri-vrishan. We have seen how the numerous names of Divodâsa are distributed over several hymns and how the different names of a single individual are separately distributed over the different verses of one and the same hymn, viz. verses 22, 23, 24, and 25 of VI. 47. Likewise, it appears to me that the several names which occur in V. 27 are of one and the same person. Of those names, Trasadasyu occurs in many other places, out of which let me single out I. 112, 14, in which it is said: 'O Asvins! in the Sambara-hatya (*i.e.* the fight in which Sambara was killed) you guard Atithigva, Divodâsa, Kasoju; you guard Trasadasyu in the Pûrbhidya (*i.e.* the fight in which Sambara's castle is demolished).' The Sambara-hatya and Pûrbhidya being one and the same fight, and the first three names being granted on all hands to belong to one person, it appears to me that the last name Trasadasyu also is another alias of Divodâsa, the moon. In verse 12, another name compounded with *three*, viz. Trisoka* occurs, and what is said of Trisoka in other parts of the *Rig* Veda makes it probable that this too was another name for the moon; and there is no knowing how many of the other

* With the aid of the Asvins, Trisoka drives forth the cows (I 112, 12). Indra for the sake of Trisoka clave the hill, the wide recepticle, so that the cows might issue forth (VIII. 45, 30). May the car called Trisoka (rendered by Mr. Griffith as the car of triple splendour) bring

names which occur in the Sûkta referred to (I. 112) are that of the moon. The truth seems to be that the *R*ig Vedic poets have metamorphosed the sun, moon, Agni, the Orion, &c., as poets, kings and many other objects, and bathed them with a shower of names of quality, the real import of which it is now hard to find out; that many of those names were not of their own coinage but came down to them from an older age accompanied with legends which they no doubt perfectly understood; and that it is only a few of those names which were most commonly applied to the sun, moon, dawn, &c., that have come down to us with their meaning.

I suspect that the Harivamsa in evolving an etymological parentage connected with the word three for Tri-sanku has purposely gone to the Tri-aru*n*a of *R*ig Veda V. 27. This hymn has six verses. Now, in each of the first three verses of it Tri-aru*n*a occurs, that is to say, that name occurs *three* times, and similarly in each of the last three verses, A*s*vamedha, a being of that name, occurs, that is to say, A*s*vamedha also occurs *three* times immediately *after* Tri-aru*n*a. Therefore the Harivamsa, I suspect, takes A*s*vamedha to be the son of Tri-aru*n*a and calls him Trayyâru*n*a. But why should the author of the Harivamsa thus concoct a patronymic without at the same time mentioning the real name A*s*vamedha? It may be the poet thought that the patronymic was preferable as giving a name connected with *three* and that by it Asvamedha would be easily understood.

The poet of the Harivamsa found from the Aitareya Brâhma*n*a that Haris*k*andra was a Pùrushaghna to all

the hundred heroes with Kutsa (X. 29, 2). In II. 38, 5, soka occurs in the sense of light, Agni's light. The Orion having the three stars of the Belt as the three lights, corresponding to the three fires of the sacrifice, may well be called the car Trisoka. In the Conjunction this car brings the heroes, who may be taken to be the summer rays brought back along with the moon in the garb of poet Kutsa renewed for the purpose of making the months of the new year. The moon also may be called Trisoka as the three stars of the Belt belong to him. In the Conjunction, the moon Trisoka sends out or yields up the cows, the summer light supposed to have been pent up in the Belt in winter. Changing the fancy, it is the sun Indra that smites the Belt mountain and liberates the summer light in the year-opening Conjunction, in order that the moon may perform his career of making the months of the new year.

intents and purposes, for he deliberately tied a human victim to the sacrificial post; and so he constructs a tripaurusheya or a line of three generations of kings, thus:—

(1). Trayyâruna alias Asvamedha, the Horse-killer *i.e.* the performer of the Horse sacrifice, the Paurânic taking the horse to be the senses as the Katha Upanishad says:—Indriyâni hayâny âhuh.

(2). His son Trisanku, the Goghna, the killer of the cow of selfish desires.

(3). His son Hariskandra, the Pûrushaghna or man-killer, the human victim of the sacrificer being himself spiritually sacrificed in order to become the bodyless Infinite Self.

Hariskandra and Sunassepa.

The Story of Sunassepa occurs in the Aitareya Brâhmana, of which the text as well as a translation will be found in Prof. Max Müller's History of Ancient Sanskrit Literature. The story is briefly as follows:—

King Hariskandra, son of Vedhas, of Ikshvâku's line, was childless although he had one hundred wives. In his house lived Parvata and Nârada. The latter advised the king to go to Varuna and say to him—" May a son be born to me, and I shall sacrifice him to you." Varuna said 'yes'. Accordingly a son named Rohita was born; but the king put off the sacrifice from time to time saying, (1) let the victim pass the ten days (during which the child is impure in the sûtikâgriha); (2) let his teeth come; (3) let his teeth fall out; (4) let his teeth come again; and (5) let him become a warrior (kshatriya) girt with his armour. Varuna granted all these requests successively. When the boy became a warrior, the king asked him to consent to be sacrificed; but he said 'no' and taking his bow ran away to the forest and lived there for a year. Varuna seized Hariskandra, whose belly thereupon

swelled (by dropsy). Rohita heard of this, and five times did he set out successively in the second, third, fourth, fifth, and sixth years to go back to his father, but each time Indra came in the form of a Brâhman and induced him not to go. While he was travelling in the forest in the sixth year, he met a starving *Ri*shi named Ajîgarta, son of Sûyavasa, a descendant of Añgiras. Ajîgarta had three sons, *S*una*h*-pu*kk*ha, *S*una*ss*epa, and *S*uno-lâñgûla. Purchasing the middle son *S*una*ss*epa for a hundred cows (for, the father would not part with the first, and the mother with the last, son) Rohita came to his father, who then went to Varu*n*a and said: 'I shall sacrifice this man to you.' Varu*n*a said: 'All right. A Brâhman is better than a Kshatriya.' Then commenced the sacrifice called Râjasûya, in which Visvâmitra officiatad as the Hotar priest, Jamadagni asAdhvaryu, Vasish*th*a as Brahmâ, Ayâsya as Udgâtar. They found nobody to bind *S*una*ss*epa to the sacrificial post and kill him. His father Ajîgarta volunteered to do these acts for another two hundred cows. He bound him and came whetting his sword; when, *S*una*ss*epa thought: 'They will really kill me as if I was not a man. I shall pray to the gods.' He prayed to Varu*n*a and other gods, and at last to the Dawn Ushas in three verses; of which the first, as soon as repeated, loosened the cord, the second thinned Haris*k*andra's belly, and the last completely liberated *S*una*ss*epa and made Haris*k*andra well again. Visvâmitra adopted *S*una*ss*epa as his eldest son, naming him Devarâta, god-protected. Visvâmitra had many sons, Madhu*kkh*andas, *Ri*shabha, Re*n*u, Ash*t*aka and others, fifty older than Madhu*kkh*andas and fifty younger. The elder sons did not like to give up their birth right in favor of *S*una*ss*epa and were cursed by their father to become outcasts. They became Andhras,

Pundras, Sabaras, Pulindas, Mûtibas, and many other outcast tribes, so that the descendants of Visvâmitra became the worst of Dasyus. The fifty younger brothers recognised Sunassepa as their eldest brother.

The manner in which the Ai. Brâhmana refers to the verses of the Rig Veda shows that the Rig Veda, at least Mandala I, had already been arranged with the names of the seers or Rishis and the Devatâs in the very form in which it has come down to us. The authorship of the seven Sûktas from 24 to 30 of the Mandala I, is attributed to Sunassepa himself, but from internal evidence it is evident that the author was some person not known but other than Sunassepa. These seven Sûktas were probably composed by one poet and formed a group of songs, used in a particular rite; and as the name of Sunassepa occurs in Sûkta 24 which is the first of this group, the whole group seems to have become known as the Saunassepa Sûktas, an expression capable of giving rise to the misunderstanding that Sunassepa himself was the author. But a perusal of the following verses will, I trust, show that Sunassepa was not the author.

> This is what they told me day and night, this is what the desire of (my) heart says, viz, may that king Varuna whom Sunassepa invoked when seized liberate us—(verse 12).
>
> For, Sunassepa, when seized and tied at the three places of the wood (the sacrificial post) invoked the Âditya (Varuna); may * king Varuna who is wise and never deceived liberate him,—may he loosen the bonds—(verse 13).
>
> O Varuna! we wish thy anger down by salutations. . . . . . . O wise king, loosen (the bonds of) sins committed (by us)— (verse 14).
>
> O Varuna! Off from us loosen the upper bond, away the middle, and down the lower. And then

* Or it may be rendered thus:—Sunassepa invoked the Âditya (in order that) he, king Varuna, might liberate him, might loosen the cords.

O Âdidya! may we, sinless, be in thy ordinance, and belong to Aditi— (verse 15).

It seems to me that the poet uses *S*una*ss*epa as a simile, and prays for being liberated from the triple bonds of sin, just as *S*una*ss*epa was, from the triple bonds of the post. Another poet, in verse 7 of the second Sûkta of the fifth Ma*n*d*a*la called the Âtreya Ma*nd*ala, uses the same simile thus:—

> O Agni! you liberated the bound *S*una*ss*epa from the yûpa (sacrificial post); for he prayed with fervour. Even so, Agni! loosen our bonds.

In order to use the simile of *S*una*ss*epa in this manner the poets of the *R*ig Veda must have had an older legend about him, and it is quite possible that that legend came down to the author of the Aitareya Brâhma*n*a, mixed up with the group of the seven Sûktas in one of which *S*una*ss*epa is prominently mentioned and which being called *S*una*ss*epa Sûktas gave rise to the idea that he was the seer of them all. Hence, he is tossed about from one god to another in the order in which the Devatas occur in the Sûktas themselves, with the consequent anomaly of his going to Agni twice.

Two sons are mentioned in this story viz. the son of a king and the son of a Brâhman. If we lay stress on the fact that one runs away to the woods and the other is bought, they would stand revealed as Agni and the soma respectively. The running away of Agni to the woods or the waters is a familiar theme of the Vedas (vide texts referred to under Kavasha at p. 79 *ante*). The *R*ig Veda X. 51 is a hymn containing a dialogue between the Devas and the run-away Agni, who in that hymn seems to play 'the hide and seek' with the Devas. The character of Agni as therein revealed would be realized if He is taken to be the Self concealed in all phenomena, solid and liquid (the stars and all forms and the vast sky). The Devas begin by saying: 'O Agni, one god hath found out thy having entered the waters covering thyself with the great and firm ulba, the case or womb

(of phenomena), and hath seen thy manifold forms (taking each phenomenal form to be as it were Agni's body; for the Self is in all forms). Thus addressed he asks: 'What kind of god is he who hath seen me and my many forms? Where are Agni's samidhah, sacred firewood, that lead one god-ward (heaven-ward)?' 'Samidh' means that which makes the fire blaze well. Righteousness is the fuel making the Self ablaze. Without man's bringing it the Self will not blaze forth. Thus questioned by Agni the gods reply that god Yama found him out. It is not perhaps by an accident that Yama is mentioned here. Yama, the subduer, of passions seems to represent righteousness—a fact well realized by the Paurânics who call Yama, Dharma. Then to Varuna Agni says that the fate which befell his brothers of old (purve bhrâtarah) made him flee in fear from sacrifice and conceal himself. This assumed fear of child Agni when caught in 'the hide and seek' may be explained by the fact that the churned fire Agni is sacrificed in the Âhavanîya fire with the word "Yajñena yajñam ayajanta" (I. 164, 50 vide p. 27 *ante*), and that for that reason the Ai. Br. (I. 15 p 35) says that Agni is the pasu or victim sacrificed by the gods ('Agnir hi Devânâm pasuh'). The previous brothers appear to be so many churned Agnis sacrificed. The gods, hearing of Agni's fears, confer on him long life (dîrgham âyuh), allot to him the first oblations, beseech him, who is sujâta, nobly born, to come out from gloom and bear the oblations and "make the path leading god-ward clear and easy"; and they conclude thus: "Let all this sacrifice be thine, O Agni, and let the world's four regions bow before thee." Thus should, it would seem, the Self Agni, the god in man and in all forms, be found out in his holy aspect as the victim of sacrifice and addressed: 'O my soul, my darling, come out from the gloom of selfishness and perform self-sacrifice and become thereby long-lived, immortal.

Now to revert to king Hariskandra. Hari being one of the names of the soma I take the king to be the moon,

whose son, like the son of Purûravas, is Agni. Rohita means the red. In the *Rig* Veda (I. 14, 12; IV. 1, 8; VIII. 43, 16; X. 7, 4), Rohid-asva, meaning one who has red horses, rays, flame, is one of the names of Agni. He represents the king's enlightened Self, which is born for the purpose of self-sacrifice; but as the condition imposed is infringed the Self runs away to the woods and the samsâric man gets the swollen belly, which being the seat of hunger and thirst, seems esoterically to symbolize the hunger and thirst for selfish desire. The Self then takes pity on him and buys the soma creeper which is disguised as *Sunassepa*, the dog's *sepa* or tail. The *buying* of she soma is necessary for the sacrifice (vide Ai. B. I. 12, p. 26; also *ante* p. 27). The dog seems to be the moon Soma (vide essay on the dog) and the soma creeper is as it were the moon's tail. Although the soma is well known as king, and Agni as vipra or Brâhman, still they are sometimes called each by the names given to the other, vide pp. 27 and 28 *ante*; and the reason why the Soma *Sunassepa* is made the son of a Brâhman may be that the Soma is the king of Brahmans and as such fit to be had from a Brâhman As outwardly the idea of a man selling his own son is reprehensible denoting want of love, *Sunassepa* is exhibited as the middle son cared for neither by father nor by mother; but the names given to the two other sons *Sunahpukkha* and *Suno*-lâṅgûla, both meaning dog's tail are synonymous with *Sunassepa*; so that the Brâhman parents, probably Brahmâ and His wife Vâk or Vidyâ who have the inexhaustible knowledge of self-sacrifice in the shape of their son the soma in trebled* names, have him ample to themselves, and ample to spare to another—to the whole world—as self-sacrifice is infinitely great, and the soma who like the churned Agni is one of the

* I think the one Son the sacred Soma is trebled in order to indicate his vyâpti or pervasion in the three worlds, viz. the zenith, the earth, and the nadir. The legend is that the Soma was brought from heaven to this our earth. The heavenly Knowledge pervades everywhere. When we on the earth realize It, we will be said to have brought It from Heaven. The middle Son would therefore represent the heavenly Soma brought down here. The earth is called Madhyama-loka, the middle world.

amritâhutis, immortal oblations, is another pasu or victim of self-sacrifice. So *Sunassepa* is bought, brought and tied to the post; but he too like Rohita, manages to escape, satisfying the gods with his prayers. What, does his escape or liberation mean? The Ai. *Br.* VII. 17, p. 468 says that as soon as *Sunassepa* was liberated he invented the method of direct preparation of the soma juice and that he put the juice into the Drona-kalasa and getting Hariskandra to touch it sacrificed it (the soma) into the fire. This shows how intimately *Sunassepa* is connected with the soma, and how, notwithstanding the outward release of *Sunassepa*, the requirements of the ritual had to be satisfied by an actual sacrifice of the soma. Like Agnî who conceals himself in the arani wood and thus binds himself, but who comes out and thus liberates himself on the gods assuring him that he is immortal—that self-sacrifice far from being death as he feared would confer immortality on him and enable him to carry the sacrificed Self as the only sacred and acceptable oblation to the gods—so the Soma also may be viewed to be in a bound condition so long as he is concealed in the soma creeper; he too fears that he would die by sacrifice and implores the gods. They hear him, liberate him and thereby make him long lived—immortal. Taking his liberated state to be the pressed out soma juice symbolical of the Self released from the gloom of ignorance, that state becomes immortal by reason of self-sacrifice, because the pressed soma—the Self—is sacrificed into the fire—the Supreme Self. The sacred soma is the son or Self of both the Brâhman and the Kshatriya who are allied together by mutual relationship of spirituality, and so it would seem *Sunassepa* ultimately becomes the son of Visvâmitra, who is both *Ri*shi and Râjaputra.

Phenomenally the moon's son is the summer fire who roams about during the six months of summer and who, purchasing from the sun Brâhman and the star Rohinî the heliacally risen Belt of the Orion as the soma creeper *Sunassepa*, gives him to the moon when the latter as *full*

moon is in conjunction with the Orion and when he shines with his full limb or belly. The object of giving the Belt to him is to make him bellyless, bodyless, which phenomenon takes place six months thence on the new moon day when the Orion-sacrifice is ablaze with the sun; and when the Soma is pressed out and liberated from the Belt and offered into the fire. Thus, allowing himself to be sacrificed—paradoxically liberated—the Belt Soma or *S*una*s*sepa rises heliacally from the Dawn Ushas.

We saw that Tri*s*añku's s v a r g a, heaven, is, according to one fancy, the Southern Cross and according to another the Orion. His son being our Hari*sk*andra, it is noteworthy that Hari*sk*andra-pura is explained in the Vâ*k*aspatya to be Saubha-pura, which again is explained as a town travelling at will. So this town must be the Orion-town which travels at will in the sky, and which being the abode of the moon is appropriately the town of the moon Hari*sk*andra. Saubha means that which has good splendor (su-bhâ) or that which has good or beautiful stars (su-bhâni). According to the same authority, Hari*sk*andra's town is synonymous with Kha-pura, the town-in-the-sky, which means also (1) the town that travels in the sky, of Daityas and (2) Gandharva-nagara, a town in the sky, both being considered to be of ill-omen. This shows that the Orion has been taken in two aspects, good when it is in the Day; bad when going into the Night, it becomes the home of darkness.

Khapura in addition to being the magical Gandharva-nagara of ill omen, is also the town of the Gandharvas whose chief is called *K*itra-ratha, or 'He who has got the beautiful, or the starry 'chariot'; for, the stars are called *k* i t r a s vide the vedic saying R â t r i r v a i *k* i t r â v a s u *h*. This shows that the Orion is not only town but also chariot and the vehicle called v i m â n a. Whenever the Paurâ*n*ic heroes have ganied victories they are lauded and showered over with flowers by the celestial spectators seated in their celestial v i m â n a s. These Vaimânikas, besides the Maruts or the gods, are (1) Gandharvas, (2) Kinnaras alias Kimpu-

rushas, (3) Yakshas, (4) Râkshasas, (5) Uragas (snakes), (6) Vidyâdharas, (7) Guhyakas, &c. Kubera alias Vaisravana, the Mahâ-Râja, is the king of all these. In the *Rig Veda* Gandharva means the sun in the sense that he holds the rays. The Gandharvas may be taken to be the mythical personages supposed to reside in the Orion holding the summer rays. As g o means also water the Gandharvas are the holders or guardians of the heavenly s o m a juice. As g o means also vâk or sound, they are the celestial songsters. The summer light is Vidyâ, knowledge. The holders of it in the Orion are Vidyâdharas. Taking the Orion to be the guhâ or hiding place of the summer rays, they are Guhyakas. Both the rays and darkness are snakes,* and the darkness is the Yakshas and Râkshasas. They too reside in the Orion in winter. The Belt is straight like man and may well be called Kim-purusha. The sun fights with the powers of the darkness of winter and gains his victory when he comes in conjunction with the Orion; and so, the celestial beings, both good and bad, who are fancied to be located in that Vimâna, applaud him and shower on him the flowers of his summer glory. Man's good and bad desires are his good and evil spirits residing in the guhâ or âkâsa of his heart. The evil spirits molest him so long as he yields to temptation. But when he becomes the invincible victor, they give up all enmity with him and join in his worship and praise, saying: 'You are indeed a great man. We are really conquered.'

Agastya and Lopâmudrâ.

What the name Agastya means is not clear. In Âpte's dictionary a g a is stated to mean, among other things, 'a water jar as in Agastya (kumbhas-

* The Sarpa-bali Mantra of the Taitt. Sam. IV. 2, 8 says :—'Ye vâ Sûryasya rasmishu . . . . tebhyah sarpebhyo namah'. The idea of there being snakes in the solar rays seems to be due to the fancy that the rays, which are called rasmayah, meaning also ropes, are the long rope-like snakes. A Nighantu quoted by Srî Isvarakandra Vidyâsâgar in his edition of Kâlidâsa's Meghadûta in explaining the expression 'valmîkâgrât' says that valmîka, ant-hill, is one of the names of the sun. As the ant-hill is considered to be the abode of snakes, the sun must necessarily become valmîka, if his rays are snakes.

tyâna)'. If this is the original meaning of Agastya, it is quite appropriate of the s o m a juice that is kept in the vessel.

In *R*. V. I. 180, 8, it is said that Agastya, the best of heroes, awakens the A*s*vins every day with a thousand lauds, for the attainment of the v i - r u d r a p r a s r a v a *n* a or roaring stream. This looks as if the moon Soma in the dark fortnight awakens the A*s*vins, who are the earliest peep of the dawn. Or, the s o m a being pressed and kept ready before the A*s*vins rise, it is fancied that the juice sings to them and makes them get up in order to drink it. The roaring stream may be taken to be the flood of day light which the A*s*vins send forth and which roars by rousing men, birds, and animals to a state of bustle and noise from the stillness of night; or, it may be the n a d referred to at page 49 *ante*.

Likewise, what the name of Agastya's wife, Lopâmudrâ, means, is not clear. Does it mean 'she who disappears (l o p â)' and at the same time 'gives pleasure (m u d r â)'? If so, in her is combined both the Ad*ris*yantî and Madayantî of the Vâsish*th*a-Saudâsa story. This trait of disappearance is found in Sara*n*yû, Ahalyâ and Bhekî, all of whom appear, for the reasons explained when dealing with their respective stories, to be identical with the star Rohi*n*î. Indeed, this trait will be found worked out in the case of Lopâmudrâ herself in the Purâ*n*ic story as to how she disappeared from her husband and became a river. When the star Rohinî disappears into the conjunctional light of the sun, and then, six months afterwards, into the light of the *full* moon, she gives to them their respective summer and autumnal joy; and so, I would take Lopâmudrâ to be the star Rohi*n*î, exhibited as the wife of the moon Agastya The old poets were free to marry that star sometimes to the sun and sometimes to the moon. The Purâ*n*ic idea is that she is the dearest of the moon's wives—an idea found in the Yajur Veda itself (Taitt. Sam. II. 3, 5).

Both Agastya and Lopâmudrâ occur in a most curious manner in *R*. V. I. 179, the subject of which is stated to be

Rati, conjugal love. It has six verses. Verses 1 and 2, attributed to Lopâmudrâ, say:—

For past autumns, nights and days and dawns that make people old, have I pined. Old age destroys the beauty of the limbs. Husbands must be with their wives (1).

Those ancients who practised *rita*, truth, and who spoke *rita* with the gods, emitted;* for (without doing so) they did not attain the end. Wives must be with their husbands (2).

In verses 3 and 4, Agastya is made to reply thus:—

Not pined in vain; for the gods protect us. We (dual) subdue all enemies; we win the race of the hundred-fold praise; for we, a well-matched pair, are brought together (3).

The desire (kâma) of a neighing (horse) has come upon me from here, from there and from everywhere. Lopâmudrâ calls out to the husband; the timid woman draws to herself the brave panting man (4).

Then, the concluding verses say:—

I pray to this soma who is near and who is drunk in the heart (*hritsu pîtam*). May he forgive the sin that we have (plural verb) committed; for a mortal has many desires (*pulukâmo hi martyah*) (5).

The fervent (ugra) *Ri*shi Agastya, wishing for issue and strength (*prajâm apatyam balam ikkhamânah*), dug with pickaxes (*khanamânah khanitraih*) and benefited both colors (*ubhau varnau puposha*). He obtained permanent blessings among gods (6).

The view expressed above that Agastya is Soma, receives support from the opinion of M. Bergaine referred to

* The verb is *avâsuh*, explained by Sâyana as *ava-kshipant retah*. The sense is that unless a son is born, there is no beatitude. It will be seen from the essay on Purûravas that the son he got is Agni, the emblem of the enlightened Self. Here also, we will see in the sequel that the *retas* emitted is Agastya's enlightened Self, born as the spiritual son.

by Mr. Griffith in his *R*ig Veda Vol. I. appendix I. That scholar is stated to be of opinion that "the hymn (I. 179) has a mystical meaning, Agastya being identical with the celesital Soma, whom Lopâmudrâ, representing fervent Prayer, succeeds after long labor in drawing down from his secret dwelling place." The Agastya of I. 179 seems, however, to be the *moon* Soma, whose praiseworthy race is the one which he constantly runs in the sky, introducing *S*arats after *S*arats by, as *full* moon, embracing the star Rohi*n*î, who, as the daughter of Brahmâ, represents *S*raddhâ or Vâk, Faith or Knowledge. We may compare this race with the race which all the gods ran keeping the sun (the emblem of God) as the winning post, and which the moon won, by reason of which (success) he married the sun's daughter called Sûryâ. The star *R*ohi*n*î, as Lopâmudrâ, goes to the night in order to elevate her husband, the moon. She meets the *full* moon, and they are well met; for, immediately after that phenomenon, her movement sun-ward, light-ward, begins; and so, she may be taken to be Lady *S*raddhâ, Faith, conducting her husband to his self-sacrifice on the new moon day which comes when she is in conjunction with the sun, that is when she too sacrifices herself in the solar fire.

The *R*ig Veda X. 151 praises *S*raddhâ as a goddess realized by one's yearning of the heart (*S*raddhâm h*ri*dayyayâ âkûtyâ); and the Anukrama*n*i says that the seer of this Sûkta, the Devatâ or subject of which is *S*raddhâ, is *S*raddhâ Kâmâyanî. This shows that the name of the Devatâ has been made to serve as the *R*ishi name also. *S*raddhâ is faith arising from the heart's âkûti, yearning. As âkûti and kâma mean almost the same thing, the Anukrama*n*i seems to have selected the latter name to qualify *S*raddhâ.

So, taking Lopâmudrâ to be *S*raddhâ, the object of Agastya's love or heart's yearning, the son born from this holy wedlock seems to be his own spiritual nature as the enlightened Self, the same which is called the celestial form which the sacrificer obtains by means of the priests effusing

him in the sacrifice, in which he becomes the father of Agni that is churned out and of the Soma juice that is suta, son, extracted from the Soma plant. We have seen that the prajâ or issue of Purûravas is Agni (p. 11 *ante*). The same Agni and the Soma juice are, I think, the prajâ or issue which in verse 6 Agastya, wedded to Faith, wishes to have. Then for what does he dig? As in another connection, to which reference will be made presently, the *Rig* Veda speaks of digging up a particular oshadhi or plant for performing a rite with it, so here in the case of Agastya the thing which is dug up, but which is, by an ellipsis, left as understood, seems to me to be the Soma plant. If thus Agastya is held to have secured that plant and performed the Soma sacrifice, the further question is, what are the two var*n*as, colours, benefited by him? I think they are the Brâhman and the Kshatriya, as it is only these two classes that are entitled to the sacred drink, the one directly and the other by means of a substitute made by "squeezing the airy descending roots of the Nyagrodha tree, together with the fruits of the Udumbara, A*s*vattha, and Plaksha trees," vide Dr. Haug's Aitareya Brâhma*n*a (VII. 30), p. 486. As to how the substitute came to be used, the same Brâhma*n*a explains that the god Indra, the head of the Kshatriyas, was excluded from participation in the Soma beverage, because he killed V*ri*tra and committed other acts; that although, afterwards, he managed to have a share in the Soma for himself, by carrying it off from Tvasht*ri*, the Kshatriya race remained excluded from it, until a Brâhman named Râma Mârgaveya felt compelled to prescribe the substitute, when he was being expelled by the Kshatriyas from the sacrifice of king Visvantara. But all this seems to be fable invented to account for the king's peculiar Soma, which must have come down from time immemorial; and so far as the oldest Vedic record, viz. the *Rig* Veda, goes, Indra is praised in it for his killing V*ri*tra and other demons, and there seems to be nothing in it to indicate that he was ever excluded from his share in Soma. Did the substitute arise by the king's looking upon Soma, who is known as Râjâ,

King, as being himself, and thinking that he would be doing a selfish act if he ate it directly himself? Whatever the reason, the selection of the fruits of the four majestic and long-lived trees is highly befitting the dignity of the king, and these are the trees the idhma or wood of which is used for the sacred fire ('naiyagrodha audumbara âsvatthah plâksha iti idhmo bhavati,' Taitt. Sam. III. 4, 8).

In connection with Soma in the *R*ig Veda, the epithet Brâhma*n*a looks as if applied to persons competent to drink it: it occurs in close connection with Brâhma*n*as (I. 10, 1; VII. 103, 7 and 8; VIII. 17, 2; 31, 1; 32, 16; IX. 112, 1; 113, 6). Soma is he who enters [the bellies of] Brâhma*n*as (X. 16, 6). The Saumya or Soma-deserving Fathers are Brâhma*n*as (VI. 75, 10). Brâhma*n*as who press Soma (i.e. perform the Soma sacrifice) discharge their ri*n*a, debt (VIII. 32, 6). No one—no pârthiva or one who dwells on earth—can taste that [celestial] Soma whom Brâhma*n*as know, although he may think that which he extracts from the plant here is [the celestial] Soma [whom the plant symbolises], who has his place in the midst of stars, and who, when they (the gods or Fathers in the sky) begin to drink him, swells out again, i.e. he is inexhaustible (X. 85, 2—5). There is the Vedic saying:—'Somo 'smâkam Brâhma*n*ânâm râjâ.'—*S*oma is king to us Brâhma*n*as.—(Taitt. Sam. I. 8, 10); and:—'Soma eva no râjety âhur Brâhma*n*îh prajâ*h*.'—The Brâhma*n*as say, Soma it is who is our King.—(Ekâgnikân*d*a II. 10). The Kshatriya, who in the Râjasûya sacrifice drinks Soma, though in the form of the substitute, is to be considered a Brâhma*n*a so long as that sacrifice lasts (Ai. Br. VII. 23, p. 476). In the Râjasûya the priests say to him:—'Tvam râjan Brahmâ 'si.'—O King, thou art Brâhma*n*a.—(Taitt. Sam. I. 8, 16).

But does it follow from the expression u b h a u v a r *n* a u that in the time of the *R*ig Veda there was an ethnological distinction of colour between the Brâhman and Kshatriya? No. Var*n*a is derived from *vri*, to cover, and although it means colour—that which, by being rubbed over, covers the

body—it means also a description, such as might serve to distinguish the priest Brâhman from the warrior Kshatriya, and the Kshatriya from the Vis, the common folk, by their respective professions, dress, and paraphernalia. These social and professional distinctions existed in the days of the Rig Veda, as they must have existed among any ancient people having a settled government based on morality and religion, with the priest to expound the truths and enact them symbolically in sacrifices, and the king to enforce them. So, these two were two great distinctions—fames—entitled to the honors of the Soma sacrifice.

As regards the expression that Agastya dug with pick-axes, we may compare it with the *Rig* Veda X. 145, which a wife suffering from the troubles given by a sapatnî or co-wife repeats when digging up a certain plant, explained to be pâthâ, with which she performs a charm to make the husband firmly attached to herself. The first verse begins by saying:—'I dig up this Oshadhi which is very strong and with which I put down the co-wife and get my husband:—

'Imâm khanâmyoshadhim
vîrudham balavattamâm
Yayâ sapatnîm bâdhate
yayâ sam-vindate patim.'

It is noteworthy that the Anukramani attributes this hymn to Indrânî and says that the subject matter of it is '*Upa*nishat-sapatnî-bâdhanam'. It is evident that the author of the Anukramani takes Indra's wife, Indrânî, to be identical with Lady Upanishad, who is no other than Brahma-Vidyâ, Knowledge of Brahman, and that Lady Knowledge digs up the plant, which may well be taken to be *S*raddhâ, Faith, with whom she gains her husband, the Purusha or the Self in all creatures, completely to herself, and puts down the co-wife, who can only be what the Upanishads call Avidyâ.*

Let us now go to the Purânic story about Agastya to see in what light he is understood in it.

* Vide the character of the sapatnî in Kadrû in the story of Suparna, and in Devayânî in the story of Yayâti.

Agastya, Ilvala and Vâtâpi.

The story related of Agastya in the Mahâ Bhârata, Aranya-parva 96, 97, 98 and 99, is very interesting:—

He was fond of tapas and did not think of marrying. One day he saw his forefathers hanging down, holding the slender roots of shrubs on the brink of an abyss. They told him that they would soon fall down into the abyss unless he married and became a father. Not finding a woman suitable to him he extracted what was good in everything, created with it a beautiful woman and caused her to be born as the daughter of Satyavatî, the wife of the king of Vidarbha. She was named Lopâmudrâ. When she came of age, Agastya asked the king to marry her to him. The king did not quite approve of him on account of his fondness for asceticism, but being afraid of the consequence of his displeasure, he gave her away. Agastya was too poor to clothe and ornament her in regal style. He therefore set out as a mendicant to earn wealth, and went successively to three kings viz. *S*rutarva*n*, Bradhnas*v*a and Trasadasyu, son of Purukutsa, and asked them to give him as much money as they could without injuring others, but finding that their receipts and disbursements were equally balanced and that by taking gifts from them people would be injured, he went with them to Ilvala, a rich Dânava king of the town of Ma*n*imatî. This king, however, was an enemy of the Brâhmans and was killing them in a strange manner. He had asked a Brâhman to make him get a son like Indra; but as the Brâhman refused to do so he began to hate Brâhmans. He would invite them to a deceitful dinner in which the flesh of his brother Vâtâpi, who would assume the form of a goat, would be served; but as soon as the Brâhmans had eaten it, Ilvala would address his brother to come out; whereupon

Vâtâpi, bleating like a sheep, would come out bursting open the bellies of the Brâhmans and thereby causing their death. Many a Brâhman had thus been killed. Ilvala prepared the deceitful dinner for Agastya and the three kings. Telling them not to be afraid, Agastya ate away all the food himself, and when the king as usual called Vâtâpi to come out, he said, "How can Vâtâpi come out? He has been digested in my belly." Thus the Daitya king was outwitted. He gave immense wealth to the three kings and thrice as much and a golden chariot to Agastya; who then went home and asked his wife how many sons she wanted. She replied :—'O austere man! let there be one son who is virtually a thousand; for one (son) who is vidvân, knower, and sâdhu, righteous, is better than many who are unrighteous.' Then the couple, of equal purity of conduct, met—he, who had Faith, and she, who was Faithful.* As soon as she came to be with child he went away to the forest and became a tâpasa. The embryo grew in the womb for seven *autumns* and when the seventh year was passed it issued out (prâ*k*yavat) in the form of a great kavi, poet, and dvija, Brâhman, beaming with splendour and repeating the Vedas together with their aṅgas. This son of Agastya was named *Drid*hasyu and he was also called Idhmavâha because he carried idhma, sacred firewood, even in his boyhood.

In the Anna or Food Sûkta I. 187 of the *R*ig Veda, the *R*ishi or seer of which is said to be Agastya himself, the soma drink is addressed as food Vâtâpi that makes its eater a stout man (Vâtâpe! pîva id bhava).

Agastya's scrupulously avoiding to take anything from the three good kings, contrasted with his taking gifts and

* Sameye sama-sîlinyâ
sraddhâvân sraddadhânayâ.

food from the Dânava king who is guilty of the sin of Brahma-hatyâ, the darkest sin conceivable in India, seems to be a puzzle with a hidden meaning. As Vâtâpi, the soma, represents esoterically the food of knowledge, I take his elder brother Ilvala, who gives wealth, to be the personification of T y â g a or S a n y â s a according to the jñâna-kâ*n*da, and of Sacrifice according to the karma-kâ*n*da. If one is to become a Sanyâsin or anchorite he is bound to perform t y â g a, the giving up of all worldly possessions and desires. Similarly, the sacrificer is bound to perform t y â g a by giving away all his wealth as d a k s h i *n* â. He is therefore D â n a v a, the giver—this word being derived from d â n u *h*. In the *R*ig Veda s u - d â n u *h* means one who gives well.

I would take the three kings to represent three persons having for their objects the three purushârthas called d h a r - m a, a r t h a and k â m a; and Agastya to represent one wishing for the fourth or highest object, namely m o k s h a attainable by complete self-abnegation. The merits earned by the first three objects, viz. by doing lawful acts, earning money in a lawful manner, and marrying and enjoying conjugal love with its obligation to bring up children and educate them in godly ways, are all limited and when enjoyed leave no residue. The gain and expenditure are equi-balanced. These objects are not capable of enriching a man like Agastya whose object is m o k s h a. So, it is no wonder that Agastya takes the three kings to Sacrifice Ilvala, and that by eating prince Vâtâpi, the food of the Knowledge of Brahman, he enriches himself and them. The state of Brahman or Âtman is that in which man regards and loves all creatures as Âtman, self. For the sake of the love for the Âtman, all things become dear.* Nobody can deny the goodness of charity and love displayed in the first three objects; but generally their scope is confined to a homestead or a group of related families or a community. But the charity and love of a man of com-

* Â t m a n a s t u k â m a y a s a r v a m p r i y a m b h a v a t i. Br. Âr. Up. II. 2.

plete self-sacrifice, who regards all creatures as self, are unbounded. His is the abundant wealth of moksha, derived from Sacrifice, which alone is capable of enriching a man in any station of life by enlarging his sympathies. When one realizes universal love, bathing in it wife, son, kith and kin and all others *alike*, to him every one becomes priyam, dear or beloved.

So, the wealth obtained by Agastya seems to be the wealth of Sacrifice; and if, as I think, his wife Lopâmudrâ is *S*raddhâ Kâmâyanî, it is as it should be he seeks that wealth immediately after marrying her. This Paurâ*n*ic story seems to have derived from the *R*ig Veda itself the idea of wealth being obtained when one is wedded to *S*raddhâ; for, the hymn X. 151 about *S*raddhâ says that man obtains wealth through *S*raddhâ: *S*raddhayâ vindate vasu. In the opinion of the Vedântic poet, the wealth obtained through Faith can only be the wealth of Heaven. Another fact that may be noticed here is that as the *R*ig Veda calls Agastya an ugra *R*ishi, so the Pauranic story also makes him a zealous Tâpasa. Ugra is one of the names of the god Rudra, who is well known as a Tâpasa; and so, it appears to me that ugra should be taken to mean not angry, but fervent. Verses 2 and 3, taken together, of the hymn X. 151 about *S*raddhâ, closely connect *s*raddhâ with priyam, love or endearment:—

> Make this my priyam, love, rise—(my) love, O *S*raddhâ! to the man who gives; (my) love, O *S*raddhâ! to the man who is disposed to give; (my) love in respect of the liberal sacrificers (2).
>
> As the Devas [the solar rays as the sacrificers in the sky] showed *s*raddhâ (intense love) in respect of the ugras, asuras,* *i.e.* the fervent mighty (gods such as Indra, Varu*n*a, Soma and Agni), so

* The asuras here cannot be taken to mean the enemies of the Devas. They are the *mighty* gods, vide the essay on Kâvya Usanas, the Asura Guru, about the history of the word asura.

> make this our (p r i y a m, love) rise in respect of the liberal sacrificers (3).

The sacrificers are liberal because they give away all their wealth as d a k s h i *n* â, largess, which signifies renunciation. Dakshi*n*â means 'she who is able, potential.' *R*ig Veda X. 107 is in praise of goddess Dakshi*n*â and of Dakshi*n*âvân, the man who gives largess. Verse 7 says:—

> Dakshi*n*â bestows horse, cow, and the glittering gold. Dakshi*n*â showers that food which is our Âtman, Self. The knower makes Dakshi*n*â herself his armour.

So, Dakshi*n*â is the most potential Lady Renunciation and means the giving up of all selfishness and regarding all creatures as self. If the knower does this, he obtains the unbounded Self as wealth and food and joy.

If man had not the always hungering and thirsting belly, he would be an angel, above all temptation. The Taitt. Samhitâ (I. 6, 7 and II. 4, 13) says metaphorically that the belly is the demon V*ri*tra; that hunger is the great enemy, and that he should be killed by Sacrifice wielded as the Vajra weapon. So, taking the belly in the story to symbolize the hunger and thirst for objects of selfish desire, it is no wonder that the Vâtâpi food of Knowledge, which is identical with the enlightened, enlarged, infinite Self, shatters the belly of many a Brâhman, the knower of Brahman. By entering the bellies of Brâhmans, the sacred s o m a bursts them, puts an end to their mortal state of hungering and thirsting and makes them immortal, as *R*. V. VIII. 48, 3 says :—

> "We have drunk the Soma, we have become immortal, we have entered into light, we have known the gods; what can an enemy now do to us? What can the malice of any mortal effect, O immortal (Soma)," Muir III. p. 265.

To be praised like this, the Soma drink must have been symbolic of the Supreme Self as the drink and food of immortality. The Soma is the very *self* and *light* of sacrifice

(âtmâ yajñasya, IX. 6, 8; jyotir yajñasya IX. 86, 10).

About the idea of the sacred Soma *entering* the Brâhmans, let us here take notice of verse 6 of *R.* V. X. 16, which is a funeral hymn. It says:—

> Whatever wound the black bird or the ant or the serpent or the svâpada (wild beast) hath caused to thee, may Agni (the funeral fire) who is all-eater, and may *also Soma who hath entered Brâhmans* make thee agada, free from pain.

If we take only the outward meaning, this prayer would apply when cremating a man who was killed by a wild beast or by snake bite and whose body was torn by dogs, jackals, crows and vultures. But if, having regard to the sublime character of Agni and Soma, we take this to be a metaphorical language, the sinful selfish man is torn to pieces by his evil passions—anger, hatred, avarice, &c.; the only deities who are able to cure him and make him sound are Agni and Soma, the one the fire of, and the other the drink of, the knowledge of Brahman—that sacred soma drink which enters the Brâhmans, the knowers of Brahman. The original is:—'Somas ka yo Brâhmanân â vivesa'. The Purânic story must have had this text in view when making Vâtâpi enter the bellies of Brâhmans; and as the story is a very old one and as it clearly conceals an esoteric meaning, the author of it may have inherited a true traditional meaning of this metaphorical verse.

But why did not Vâtâpi burst the belly of Agastya? The reply is that as the story is about the mahimâ or greatness of Agastya, it was necessary outwardly to say that he did not die. The inner meaning is that having eaten the stoutness-conferring food, capable of bursting the belly of selfish desires, the sage Agastya became stout and strong, the stoutness being the enlarged state of the *self* as uttama-purusha, the best man, who, as love, pervades in all bodies, to regard all creatures as self. This seems to be

indicated by the name Idhmavâha given to Agastya's son, whom I take to be Agastya's spiritual birth, which is indicated by Idhmavâha's birth taking place in the garbhâshtama or eighth year of conception, when the Upanayana ceremony, symbolical of dvijatva, is performed. The name Idhmavâha, which means the carrier of fuel, takes us to the *Kh*ândogya Upanishad, according to which Indra carries fuel to Father Prajâpati over and over, and, after a studentship of 101 years, learns the Knowledge of the bodyless Self that springs forth from body in the Self's own aspect as uttama-purusha. Thus the fact that, at the end of the story, a son named Idhmavâha is born, shows that Sacrifice Ilvala's wish to see an Indra-like son born is fulfilled, the lesson illustrated being that whoever is enriched by sacrifice and eats the food of knowledge will get an Indra-like son, viz. the enlightened Self. As the saying is that father himself is born as son—that he bursts himself out with his form as son (ud jâtena bhinat ud janitvai*h*, vide Ekâgnikâ*nd*a-mantras II. 11), Agastya's getting the enlightened Self as his son implies that he burst himself out from body in his own spiritual aspect.

If this is the esoteric meaning of this old story, the *S*râddha oblations which the Fathers are always yearning to have, would be self-sacrifice, and the son they wish to see born, the enlightened Âtman of man born from *S*raddhâ. Unless this spiritual Son is born the Fathers are not satisfied.

Thus Agastya discharges his debt to the Fathers by eating the soma Vâtâpi and getting the enlightened Self as his son. His eating all the food himself is in keeping with the fact of the Brâhman alone being entitled to eat directly the princely food Soma. He benefits both the var*n*as, the Brâhman and the Kshatriya, as both he, a Brâhman, and the three kshatriya kings are enriched by his approaching the Soma-Sacrifice Ilvala.

Phenomenally, there can be no doubt that this Purâ*n*ic story about Agastya is connected with the Orion, as, according to Amara, the Ilvalas are the stars at the head of the

asterism M*ri*ga*s*iras, which, being dedicated to the moon Soma, would fitly represent the Soma food Vâtâpi. The object of the two knowers in the sky, viz. the sun and moon, is to come in conjunction with the Rohi*n*î star, Faith, and then with the M*ri*ga*s*iras Soma, in order to eat it as the food of knowledege. The sun Brâhman does so in May or June when he comes in conjunction with the Orion and when he showers his summer light and rain for general good. That is his aspect of self-sacrifice, and when the Dark period begins at the end of summer, he is fancied to have died by getting his belly burst by the merit of eating Vâtâpi: the asterism M*ri*ga*s*irâs makes the sun Brâhman full of summer light in the Conjunction, but when it rises heliacally—comes out as it were from the sun's belly—the sun dies at the end of summer, having performed his summer career for general good. Then the career of the moon begins. In the month of Kârtîka, he, as *full* moon, marries the star Rohi*n*î, and in the following month of Mârga*s*îrsha (about November), he as *full* moon eats the asterism M*ri*ga*s*iras as the Soma food Vâtâpi, and shines seated on the golden chariot, the Orion as Sacrifice. Thus enriched by Sacrifice he spends his light for general good throughout the dark period and on the new moon day at the sun's conjunction with the Orion Sacrifice, he retires, giving birth to the summer fire, as his son Idhmavâha. We may here fancy that in that holy conjunction with the Sacrifice-blended Sun, who is the emblem of God, the soul of the sacrificed moon Agastya soared high to the starry region and pervaded as light in all the stars, more particularly in the star Canopus which is dedicated to Agastya. In other words, by marrying *S*raddhâ and eating the Soma food and getting the sacred fire Agni as his son, the moon Agastya became the brilliant star Canopus.

The sacrificial fire may well be called Idhmavâha, the carrier of fuel, because the samits or idhmas are put on him, and carrying them as it were on his head he blazes. The verb p r â *k* y a v a t used in describing the birth of this son Idhmavâha is noteworthy. It indicates him to be

K y a v â n a, an epithet of both Agni and Soma, vide p. 35 *ante*.

In this story the knower Agastya's similarity to the god Brahmâ is pretty clearly indicated. We saw that the same similarity was illustrated in the case of Agastya's twin brother Vasish*th*a. The god Brahmâ weds his own daughter Vâk or Word (vide essay on Creation) and Brahmâ's son is the god Rudra who is identical with Agni. The reason for this similarity is the saying that the knower of Brahman becomes Brahman. So, the knower Agastya marries the most beautiful lady *S*raddhâ created by himself out of the essence of all that is good in the Universe, and the son born is Agni, the emblem of the enlightened Self.

Agastya or Canopus as the star of Sarat or autumn.

Whether Agastya was regarded as the d e v a t â or regent of the southern star Canopus even in the Vedic period, is a question which had better be left open. In the Purâ*n*ic period he is found fully recognized as the regent of Canopus, whose heliacal rise was considered to denote the advent of *s* a r a t or autumn, vide the texts quoted in the Vâ*k*aspatya under the word Agastya. The old stories found in the Mahâbhârata about Agastya's drinking the sea, about Agastya and Nahusha, and about Agastya's going to the south making the Vindhya mountain prostrate, are, as will be seen further on, based upon Agastya's regentship of Canopus. The same star Agastya is meant when the Râmâya*n*a says that Agastya is in T*r*isañku's region (p. 96 *ante*). Râma finds the hermitage of Agastya in his exile in the *south*. The reason why in the Uttarakâ*n*da the stories about the origin, &c., of the Râkshasas of Lañkâ are told by Agastya, seems to be that the *southern* star Agastya was considered the most eligible to be made the knower of all things about the mythical beings of the *south*; and for the same reason the ancient Dravidian Brâhmans appear to have dedicated the authorship of the Tamil grammar to Agastya.

The Vâkaspatya, under the word *Agastyakâra*, quotes texts from which it will be seen that Canopus was reckoned to rise in the latter part of the month of Bhâdra, about September, when the sun comes in conjunction with his own asterism Hasta, and to set when the sun comes in conjunction with the star Rohinî (in the month of Vaisâkha, or about May). India is a large country, and unless the place where the rise of Canopus was observed to coincide with the advent of *sarat* is known, the period when such coincidence was first observed cannot be computed. As Canopus is a southern star, its heliacal rise is seen earlier in the south of India than in the north of it. Hasta and Rohinî are two of our most sacred stars, the one connected with the Hastikhâyâ * and the other with Vidyâ; and it may be that what was intended was, not the exact, but the approximate period of the rise and setting of Canopus, conventionally fixed so as to include the two sacred stars. The Fathers are intimately connected with the moon Soma. In the Vedas they are often called Saumyas, while Soma is called *Pitrimân*;† and as the *south* was assigned to the Fathers as their region, the southern star was fit to be the starry form of the moon Agastya. The month of Bhâdra is the month of the Fathers, and so, a brilliant southern star that was reckoned to rise heliacally in their month was considered to be their son born to discharge their debt. All that the Fathers want is the enlightened Self as son to show them the Path of Light through the sun; and therefore the rise of their Son-star is appropriately assigned to that period when Savitar (Genitor, the sun) is in conjunction with his *own* star Hasta, and his setting (*i.e.* becoming one with the Self) to that period when the sun by conjunction with the Prâjâpatya star Rohini is Father Prajâpati. The Purânic story about Agastya's discharging the debt of the Fathers must therefore have arisen long after the period when Agastya, the moon, was made the regent of Canopus; and the story seems to have

* About this vide the essay on Ganapati.

† Taitt. Sam. I. 8, 5.

been invented in order to illustrate how the moon, the typical man in the sky, performed the Soma sacrifice and became the brilliant star of the Fathers.

Varâhamihira refers to the custom of a r g h y a honours being offered to the heliacally risen Agastya. That, of all the stars, Canopus should have been selected for this honour, was due probably to the fact of there being numerous Vedic expressions * praying for longevity up to one hundred *s*arats or autumns. Of all the seasons, the return of *s*arat is the most eligible to be wished for, as it is the season of harvest in which the fruit of the year's labour is reaped ; and when the heliacal rising of Canopus was reckoned to signify the advent of *s*arat, the ancient Hindu saw that star of life's fruition every year and paid homage to it as the Ideal Son of the Fathers, so that he too might marry Faith and discharge the fatherly debt by issuing himself out as the enlightened soul that loves all creatures as self. A father of such a son becomes fame ('Y a *s* o' h a m b h a v â m i', *Kh*ând. Up. VIII. 14). Such a man expects this religious duty from his son, and should the latter not fulfil it, *i.e.* if he do not beget in his turn the spiritual son, he will put the fame of the house in the hell of ill-fame—the p r a j â - t a n t u or the continuity of the thread of the fame of the Gotra, the house, will be cut asunder.

As another reason why the star Agastya was specially selected for worship, it may be stated that the Sûktas 165 to 191 of *R*ig Veda I are attributed or dedicated to *R*ishi Agastya, and that in some of these Sûktas, viz. 165, 166, 167, 168 and 177, the last verse has this refrain: 'O Maruts ! this is praise to you and this the song of k â r u (poet) Mândârya Mânya.' Mândârya seems to be derived from m a n d, to be exhilarated by drink, to rejoice, and may have been a name of the soma drink personified.

* Such as: '*S* a t a m j î v e m a *s* a r a d a *h* s u v î r â *h*'.
'J î v a n t u *s* a r a d â m *s* a t a m.'
'*S* a t a m j î v a n t u *s* a r a d a *h*' *R*ig Veda X. 18, 4.
'P a *s* y e m a *s* a r a d a *h* *s* a t a m, j î v e m a *s* a r a d a *h* *s* a t a m' &c., repeated every day in the sun worship.

Mânya seems to mean 'son of Mâna,' as he is distinctly called 'Mânasya sûnu*h*' in I. 189, 8. We have seen that in R. V. VII. 33, 13 Agastya is called Mâna (p. 25 *ante*). So, he is both Mâna and Mânya. How is this? Mâna means (1) measure or the act of measuring, and (2) honour, praise, which is the measure of one's worth. Praise by means of poetry is measure because the very nature of poetry is metre. It is the distinguished mode of praise. When one is so praised, he is reduced into metre and becomes, so to say, measure itself—poetic fame itself. So, the name Mâna depicts Agastya as the personification of honour, while the name Mânya means worthy of honour. But, is not Mânya a patronymic, seeing that he is called son of Mâna? The reply is that when the *S*ruti calls Agni Sahasas putro adbhuta*h*, the prodigious son of might, it simply means that he is the very essence of might.* So, 'son of honour' should, I think, be taken to mean most praiseworthy or worshipful; and when the name of our worshipful Agastya was given to the star Canopus, it became worthy of worship.

While in the Sûktas referred to above, Agastya as Mânya is spoken of as the singer, in others (namely 169, 8; 171, 5; 182, 4; 184, 5) the Mânas are mentioned as singing the hymns and receiving boons from the gods. The Mânas† are apparently the soma drops, sacrificially, and moonbeams, phenomenally.

Agastya drinks the sea.

This story, as well as the story of Agastya's becoming the palanquin bearer of king Nahusha, is interwoven with the stories connected with

* Similarly when the *R*ig Veda calls Indra *Sak*î*pati*h, the husband of *Sak*î, it means that he is the lord of strength.

† Agastya as the soma juice has the cup as his measure. So, he is Mâna by being in the cup, and Mânya, fit to be measured. In commenting upon the verse:—'Âpântamanyu*h*' ityâdi, in Taitt. Sam. II. 2, 12, about the soma juice, Bhat*t*a Bhâskara renders simîvân as karmavân, and explains it as meaning one having the different processes of mâna, abhishava, pavana, graha*n*a &c., performed one after another.

Indra. They will be analyzed in detail in a separate essay. Only so much of the story as is necessary to explain the myth of Agastya's drinking the sea will be stated here :—

> In the K*ri*ta-yuga, the Devas fought a battle with the Dânavas, called Kâlakeyas or Kâleyas, and although V*ri*tra, chief of the Kaleyas, was killed by Indra, fear took hold of him and he ran away and hid himself in the water of a saras, river. The vanquished Kâleyas also ran away and they hid themselves in the sea, but, coming out unawares during nights, molested the Devas and *Ri*shis, who then sought the help of *Ri*shi Agastya. He drank away the sea and laid bare the Kâleyas who were hiding in the water. They were then found out and killed, vide Mahábhârata, Ara*n*ya-parva, 100.

The *R*ig Veda IX. 64, 8, addresses the Soma drink as samudra:—'Thou art samudra, thou swellest'. The dhârâ*h* or drippings of the juice when the soma creeper is being pressed, are called samudrâsa*h* (IX. 80, 1). Samudra means the sea, as in *R*ig Veda I. 116, 5 So, the riddle of Agastya's drinking the sea would mean. simply that he drank the soma. This is another way of saying that he ate Vâtâpi.

Indra's running away after killing the serpent V*ri*tra is described in the *R*ig Veda I. 32, 14, which says that when Indra slew the dragon, fear possessed his heart and he flew like an affrighted hawk through the regions, crossing nine-and-ninety flowing rivers. This may be taken to mean that at day break the sun Indra kills the darkness snake, and, as if afraid to stop at the horizon where he slew the demon, he flies up to the zenith. Similarly, when the day period of the year begins, the sun Indra kills the darkness of winter

and flying up to the region of summer solstice crosses the rain clouds—the aerial rivers—of the monsoon, or, according to the Purânic view, conceals himself in them. In the Vedas, samudra, the sea, often means the sky. In summer, the sky is really samudra, excited, and foams with the summer rays and rains, which however disappear on the advent of *sarat*, autumn; and as the star Agastya or Canopus is the star of *sarat*, Agastya's drinking the sea may be taken to mean that the star rises heliacally and puts an end to the rainy season—the flood of the sky-sea—and then the Kâleyas, who may be taken to be the stars, are laid bare in the clear blue sky of autumn and winter. When the day period of the year dawns, the Devas, the solar rays, catch hold of the stars, the friends of darkness, and kill them.

Esoterically, the Kâleyas may be taken to be the belongings of Kali, sin *i.e.* the powers of sin such as anger, lust, avarice, &c They lurk in the depths of man's mind, but when the drink of knowledge is taken in, they are laid bare and killed.

Agastya and the Vindhya mountain.

In post Vedic times aga came to mean a mountain, and Agastya is taken to mean—'agam = parvatam, styâyati=stabhnâti, iti Agastya*h*' *i.e.* he who besieges or makes the mountain to be stiff or to stand still. The following story found in Mahbâhârata, Ara*n*ya Parva, 104, seems to have originated with reference to this meaning of the word Agastya.

> Agastya formerly resided in the north. Once upon a time the Vindhya mountain addressed the sun thus: "You go round the golden mountain Meru every day. Go round me hereafter." The sun said:—"I go round Meru because it is ordained by the Creator of the Universe that I should do so. I have no option and therefore cannot go round you." On hearing this, Mount Vindhya got angry

and grew so high into the sky as to obstruct the sun's path. The Devas and *R*ishis implored Agastya's help on behalf of the sun. Agastya then started from the north, and coming to mount Vindhya, said—" O best of mountains ! I have got some urgent business to do in the south. So, be kind enough to give me way by becoming low and to remain so till I come back. You may afterwards grow to any height you like." Accordingly Vindhya became low, and remains so even now expecting the return of Agastya, who still remains in the south.

This story is briefly alluded to in Râmâya*n*a III. 11, which says :—

Mârgam niroddhum satatam
Bhâskarasyâ '*k*alottama*h*
Nidesam pâlayan yasya
Vindhya-sailo na vardhate.

According to another popular version of this story, based no doubt on some Purâ*n*ic authority, the reason why Agastya was had recourse to is that he was the Guru of Mount Vindhya, who, on seeing him, prostrated before him to show respect to him, and remains prostrate expecting his return from the south.

Mount Meru and Mount Vindhya appear to be two separate metamorphoses of the Belt mountain.

Meru, the golden mountain, also called *R*ishabha, the Bull, is said to have three peaks. These correspond to the three stars of the Belt. Comparing the square of the Orion to the whole earth, conceived as a flat kshetra or field, our ancients who resided in the north and who took the north pole to be the centre of the earth, appear to have sanctified it by likening it to the Belt mountain which is in the centre of the Orion-Earth. The sun, of course, in his apparent diurnal circuit goes round the earthly Meru, the north pole. Comparing the square of the Orion to India only, from the Himalayas to Cape Comerin, the Belt Moun-

tain would become Vindhya or 'He who cuts through' the middle of it. Our Vindhya here is on the northern limit of the torrid zone, and the sun comes on a line over it at about the summer solstice. The Belt-Vindhya on the equinoctial line is on the apparent path of the sun and moon in the sky. The *full* moon which takes place in the month of the winter solstice will be at the northernmost point possible for the *full* moon to go, while the *full* moon of the month of the summer solstice will be at the southernmost point. Hence the idea of the moon's journey from the north to the south—from the longest night to the longest day, which is the holy period called the Uttarâya*n*a. As the Belt is dedicated to the moon, it is the moon's enlightened self or disciple. In about the middle of the journey when the sun comes in conjunction with the Belt, it is fancied that the Belt mountain is an obstruction in the sun's path. On the new moon day which comes during that conjunction, the moon performs his self sacrifice and it is fancied that his soul, the Belt, became thenceforward humbled and bowing, as the Belt's position is not straight with reference to the square of the Orion but is oblique or inclined. Thus the moon makes his enlightened self, the Belt, bow for the sake of the sun, the emblem of the Supreme Self. After this obeisance the moon Agastya goes to the longest day; and on the new moon day of the month of the summer solstice *i.e.* the last month of the sun's Uttarâya*n*a, when our earthy Vindhya is directly under the foot of the sun, the moon Agastya gives up his body and his soul soars up to the starry region and becomes thenceforward the regent of the southern star Canopus, by reason of his self-sacrifice at the end of that month, the *full* moon of which was in the southernmost point. In that brilliant star of first magnitude Agastya is stationary and permanent, while the Belt, the moon's own asterism, is always in an inclined posture, as if to show that the soul of the knower should be ever humble and inclined towards the Supreme Self and should ever be established in Sacrifice, like the inclined Belt in the Orion-Sacrifice.

Agastya and the river Kâverî

What the river Gaṅgâ is to the men of northern India the river Kâverî is to the men of Dravida in the south. A learned European Tamil Scholar, Rev. Caldwell, considers Kâverî to be a Dravidian name meaning the muddy river. If this origin of the word is correct, the southern Brahmans have purposely imported a Sanskrit etymology into it. K a among other things means water, and v e r a, body, and Kâverî is taken to mean 'She whose form or body is water.' The hill in which this river rises in the Western Ghauts in Coorg is called Brahmagiri, and the Sthala-Purâṇa about her is this:—Agastya confined his wife Lopâmudrâ in the water of his pitcher and placing it on the hill went to perform tapas. She did not like to be confined in that manner. A crow came and overturned the pitcher, and Lopâmudrâ, thus liberated, flowed as water and became the river Kâverî. A large jâtrâ takes place every year at the source of the river when the sun enters the Tulâ sign, the Scales, when, it is believed, the river Gaṅgâ comes underground, and merges in the water of this river. The priest of the place, guided by the almanac, proclaims the exact time of the Saṅkramaṇa, and then, whether the time be in the day or in the night, the thousands of pilgrims congregated bathe in the sacred stream.

As the Dravadians reckon their months according to the solar calendar, their *sarat* or autumn commences when *the sun comes to the Scales. Esoterically, all* our sacred rivers appear to be symbolic of the stream of Knowledge or Faith in which to cleanse our mind while undergoing the outward ablution. If one has got Knowledge or Faith, he can in his mind's eye see the sacred Gaṅgâ in any stream in which he bathes. So, that sacred river is made to come underground and show herself in our Kâverî, just as the river Sarasvatî is fancied to come underground and join the Gaṅgâ. The selection of the advent of *S*arat for the Kâverî jâtra indicates that the ancient Dravadians looked upon their river as symbolic of the goddess *S*âradâ alias Sarasvatî

or Vâk, Word or Knowledge; and therefore, it seems to me, the hill in which the river rises is named Brahma-giri. The crow is the bird of the Fathers and is given a ball of the *S*râddha food to eat at the end of the Srâddha ceremony. Seeing how closely the moon Soma is connected with the Fathers, I consider that the crow represents the moon, who is called *S* y â m a, black, because though white more or less on other days, he is black on the newmoon day, the day of the Fathers (vide p. 54 *ante*). The myth of the crow overturning the water jar and making the river flow forth seems to indicate that the sacred river of the *south* of India was regarded as the river of the Fathers whose region is the *south*, Dakshi*n*â, which word means not only right, powerful but also t y â g a, renunciation. And as the Fathers are fond of the *S*râddha, their river can esoterically be *S*raddhâ, Faith. Thus our Kâverî may be taken to symbolize the combination of Knowledge, Faith, and Renunciation.

In the sky, the star Rohi*n*î is Brâhmî, being dedicated to Brahmâ. She represents Vâk and *S*raddhâ. She is the wife of the moon Agastya. As observed above, the *S*râddha bird, crow, seems to represent the moon. If we commence the story from that new moon day which comes when the sun is in conjunction with the star Rohi*n*î, one fancy is that the moon confined the star in the conjunctionel solar rays—water; that thus making her Lopâ * or one who has disappeared from our view and become one with the sun, the emblem of Brahman, he too disappeared; and that his Self soared high to the starry region and became a brilliant Tâpasa in the form of Canopus. Another fancy is that the same moon of self-sacrifice overturned her, in view to her flowing and taking a circuit in the sky. As g o means ray or light as well as the earth, the star moves in day light—and therefore flows underground—so long as the day period including the cloudy sky of the rainy season lasts. But when the *s*arat or autumn comes she reveals herself fully and shines *throughout* the night, as the ruling goddess of *s*arat and is therefore

* Lopâmudrâ is also called Lopâ vide Apte's Dictionary.

called *S*âradâ. This is how I would account for the name Sâradâ. As Sâradâ she is of course Sarasvatî, the goddess of Knowledge; and what is the knowledge and faith and renunciation she teaches? As soon as she becomes Sâradâ, the star of *s*arat, her sun-ward career begins, and just as she as well as her Tâpasa husband Agastya or Canopus ultimately falls into the conjunctional solar light and becomes one with the Sun-god, so should we who are in the night of samsâra proceed God-ward by a life of self-sacrifice and become one with the Supreme Self.

Agastya and King *S*veta. The Râmâya*n*a Uttarakâ*nd*a, Sargas 77 and 78 has the following story:—

> Once upon a time Agastya spent a night of the hot season in an extensive forest of 100 Yojanas all round. It was devoid of man or beast, and contained a beautiful s a r a s, lake, having beautiful birds in and about it. When the morning came he got up and approached the lake. He saw in it a huge *s* a v a, corpse, which was a j a r a, free from decay, and was shining with splendour. As he was wondering what the corpse could be he saw there a celestial being seated in a celestial v i m â n a or vehicle carried by swans. The celestial wore a garland, and a thousand Apsaras nymphs attended upon him, some singing and dancing and some fanning him with fans having golden handles. He got down, ate the flesh of the corpse, drank water from the lake, and prepared to ascend the vehicle, when Agastya made bold to ask: 'Who art thou? Thou art like a god and yet eatest abominable food.' Thus questioned, he replied with joined hands to this effect:—"My father was Sudeva, king of the Vidarbhas. I was his first son named *S*veta by one of his wives and had a step-brother named Suratha. Having reigned justly for a thousand years, I installed Suratha and,

retiring to this forest, performed tapas for three thousand years and went to Brahma-loka. But even in the Svarga, hunger and thirst did not leave me. I asked Pitâmaha (the god Brahmâ) the reason why I felt hungry and thirsty, and what food He would give me. He said: 'Eat thine own sweet (svâdu) flesh. Performing the best tapas, thou hast nourished thine own body. Devoting thyself entirely to tapas, thou didst not give any thing to a Yati who came to you as an atithi, guest. Therefore, satisfy thyself by eating thine own fattened body, which is the best amrita-rasa, juice of nectar, to thee. Thou wilt find release when Agastya happens to see thee.' Therefore O Agastya! I have been eating this my body for many years and yet it has undergone no diminution". So saying, Sveta offered a splendid golden âbharana, ornament, as gift to Agastya, and as soon as the latter kindly accepted it the mânusha or human body—the corpse—of the king disappeared, and he went to Tridiva (*i. e.* Svarga).

The moral of this story is quite plain. It recommends tyâga, charity, gift. There is the Vedic * saying:—

Kevalâ 'gho bhavati kevalâdî—
Taitt. Br. II. 8, 8.

He who eats solely (without giving a morsel to others such as atithis, wayfarers), becomes wholly sin.

What a selfish man enjoys is, as it were, the dead flesh of himself; for, the indulgence of selfish desires puts man in the ever turning wheel of samsâric births, which are destined

* The same idea is expressed by Manu and the Gîtâ:—

Agham sa kevalam bhuṅte
Yah pakaty âtmakâranât—Manu 3. 118).
Te tv agham bhuñjate pâpâh
Ye pakanty âtmakâranât (Gîtâ 3. 13).

to end each time in death; so, he is ever eating death—corpse. Many a man rates himself the most learned, goes in the most fashionable vehicle, wears ornaments, and attends God's house—the church or temple—concealing within himself all the time a corpse-eating selfish soul. He considers that he is in Brahma loka—in the Temple of God; while really he is outside It. The holy Self of Prajâpati, the God of self-sacrifice, is everywhere and is the unlimited Brahma-loka (Brahmaiva loko Brahma-loka*h*) Only a man of self-sacrifice can be really and spiritually in Him.

So far it is plain; but if we dive deeper into the story, there stares at us the paradox of a man's going to Brahma-loka by the merit of his tapas and yet coming down to the earth every day to eat corpse, in spite of the solemn assurance with which the *Kh*ândogya Upanishad concludes —that he who goes to Brahma loka never comes back to the vortex. I shall try to explain the paradox by alluding to those texts of the Upanishads which the poet of the story had apparently in view. In several places, tapas, contemplation, is mentioned as the mode of obtaining Brahman, for instance:—

> Tapasâ *k*îyate Brahma (Mu*nd*. I. 1, 9).
> Satyena labhyas tapasâ hy esha Âtmâ (ibid III. 1, 5).
> Tapa*h*-sraddhe ye hy upavasanty. ara*n*ye (ibid I. 2, 11).
> Ye *k*e 'me 'ra*n*ye *s*raddhâ tapa ity upâsate (*Kh*â*nd*. V. 10, 1).

Wherever in this manner tapas is mentioned, it must be understood as including all good qualities such as satyam, truth, dânam, charity, *s*raddhâ, faith, dayâ, kindness, *s*ânti, patience, &c., &c. Wherever in the Purâ*n*as we read of the scorching tapas of *R*ishis, we get the idea of their having sat in deep thought or contemplation. Tapas is derived from the root tap, to burn or heat. It seems to have primarily meant an object shining with a

burning, brilliant, light, as the sun is. He is called Tapana and it is said of him: esha tapati: 'he burns or blazes'. By blazing, he sees all alike as he is the Eye of the gods. By his rise he rouses men from their slumber to their state of thinking, seeing, and doing; and the flashes of their thoughts may well be compared to the darting of the sun's burning rays. The Samsâric man is in darkness—ignorance, which cannot be removed if he only twinkles like a star. He must become a knower, a seer, and burn and blaze like the sun, who sees, as it were, in all the heavens none but Self, as he makes all the stars merge in and become one with his all-loving light. He makes only one exception, and that is in the case of the waning moon, who is visible even in day light in the early part of the Pit*ri*paksha, and who might well be seen with profit and even respectfully carried on one's head, as he is then on a career of self-sacrifice. Indeed, the representation of Siva, the great God of tapas, as bearing on his head the moon having only a small streak of light like a horse-shoe, seems to be the morning sun of the fourteenth day of the Pit*ri*paksha, which is *S*iva's day. Tapas therefore seems to mean to blaze with the strongest and brightest rays or penetrating power of thought for seeing one's self as the unbounded Self. To sit to *perform* tapas seems to mean the same thing as upâsana, *the sitting by* or *at* (Brahman) in deep contemplation in order to attain to the state of Brahman—the sitting by the Ideal in order to become It. Upâsana seems to be of the same import as Upanishad, the name given to the knowledge taught about Brahman. Upanishad is a feminine word and so is Lady Knowledge, always sitting by Brahman—always at It—in order to make It known to us, like light always attending upon the sun, like Vâk, word, upon the thinking mind. Now, the prescribed mode of upâsanâ is to contemplate Brahman as Self (Brahma Sûtra IV. 13,)—as So'ham: 'He I' The knower makes no distinction between God and himself as the enlarged Self he wishes to become. If he is

different from him how can he become one with Him? By complete self-sacrifice and universal love, God looks upon every one and all of the creatures as Aham, 'I'—as Âtman, 'Self.' So, the knower should strive to attain to the Ideal and become the enlarged Self as his whole world—Himself as the whole universe—as the Brihadâranyaka I. 4, 15 says :—'He who departs this world without seeing (realizing) the Self (as the) World (Svam lokam adrishtvâ), him, He who is not understood (realized), will not protect. . . . One should *sit at* the Self *only* (as his) World (Atmânam eva lokam upâsîta).'

It therefore appears to me that the story is about the upâsana of Brahman and that the Brahma-loka to which Sveta is stated to have gone is the Self as the World in which the Upâsaka ought to put himself during his life here.

The lovely forest denotes that for the performance of the upâsana a quiet place free from the disturbance of men and animals should be selected; and it should be suki, pure (*Kh*ând. Up. VIII. 15, 1) and manonukûla, pleasing to the mind (*S*vet. Up. II. 10.)

The reason for locating the place on the earth seems to be that the earth which is called Kshamâ and Sarvamsahâ is symbolic of forgiveness and patience. It is well to select a quiet place but it would be useless if there is no calmness of mind inside. So, the Upâsaka should rest on patience. Moreover Bhûmi, the earth, seems to be a pun to suit the Self to be attained to, who is called Bhûman, vast. The Upâsaka sees, hears, and knows nothing but the Bhûman (*Kh*ând. Up. VII. 24).

The lotus lake seems to represent the heart in which the Upâsaka locates the Self, the Purusha, for the purpose of his inward contemplation. According to the Upanishads the heart is a Pu*nd*arîka, lotus, and the Self is in the innermost recess of the âkâsa, sky, in the heart. Evidently the lotus of the heart and the sky in the heart depict the Self, the former in the metaphor of the sacred sacrificial Agni, for whom a lotus seat is made (vide p. 25 *ante*) and the latter in

the metaphor of the brilliant sun shining in the sky. The Self must rise in the horizon of the heart and remove all the dark passions. In the *Rig* Veda the sky is often called samudra, sea. It appears to me that the story has converted the sky in the heart into a lake of sweet water to enable the lotus to grow in it as the seat for the Self.

The Apsaras or water nymphs who attend upon *S*veta appear to be the Upanishads. The Upanishads are all sacred Vâ*k*a*h*, Words. Words flow from the watery mouth, and Vâk is the goddess of speech, Sarasvatî, who is represented as a river also. The birds may be taken to denote the Vedic metres. The Upâsaka makes a pârâya*n*a or daily study of the Vedic and Upanishadic texts about Brahman learnt from his A*k*ârya, vide *s*u*k*au de*s*e svâdhyâyam adhîyâna*h* (*Kh*ând. Up. VIII. 15).

The reason for *S*veta's daily resort to the lake seems to be that the upâsana should be performed until death; for, after the text above quoted comes this:—Sa khalv evam vartayan yâvadâyusham Brahmalokam abhisampadyate, na *k*a punarâvartate. The student under the Â*k*ârya is called Brahma*k*ârin, and his student-life, Brahma-*k*arya, which seems to mean the *going* through brahman, the Veda. But the study does not stop with the student-life. In a higher sense Brahma-*k*arya seems to mean to *practise* Brahma, the Ideal Âtman by subduing all passions:—

Brahma-lokam Brahma-*k*aryenâ 'nuvindati (*Kh*ând, up VIII. 4, 3).

Yad i*kkh*anto Brahma-*k*aryam *k*aranti (Ka*th*a II. 15).

Teshâm evaisha Brahma-loko Yeshâm tapo Brahma-*k*aryam (Pra*s*na I. 2).

Brahman, the Self as the real Veda, knowledge, is a life-long study or practice. In a matter pertaining to conduct, *knowing* does not deserve to be called *knowing* in the full

sense of the word, unless it is accompanied by *be-ing.* The highest knowledge is to regard and love all as Self, making for that purpose one's self as the enlarged Self. This knowledge will not become complete, unless there is continuous *be-ing* till death; and therefore, the d h á r â of knowledge should be as continuous and unbroken as the d h â râ of oil poured from above.

The hunger and thirst seem to represent the ardent desire for the Self; for the knower should be Satyakâma.

The *Kh*ândogya concludes the chapter on the Bhûman, Self, by saying:—A h â r a - *s* u d d h a u s a t v a - *s* u d- d h i *h*. Purity of food is conducive to purity of (man's) nature.

Such being the case the corpse in the water can only be a riddle. The Upâsaka ought to have nothing else but the Self in the heart for his spiritual eating—enjoyment. The Self in the sky or water of the heart is called the Purusha, who according to the Purusha-sûkta is Yajña, Sacrifice, that was sacrificed at the begining for His being realized as the Self of sacrifice residing in the heart's womb of all; and Sacrifice is Vishnu one of whose names is Kesava. This name though not found in the Vedas seems to be older than the Mahâbhârata; for it appears to me that from that name has arisen the myth that a hair of Vishnu became incarnate as K*r*ish*n*a Vâsudeva. In the Purâ*n*ic days each poet was free to give his own fanciful etymon of a name, and reading Kesava as Ke-sava, the Purusha of the lake of the heart seems to have become the corpse in water, as k e means 'in the water' and *s* a v a, * a corpse. *S* a v a means also

* *S* a v a is derived from *s* a v (1) to go, to approach, and (2) to alter, change. In the latter sense, *s* a v a is corpse as it undergoes alteration, decomposition. In the former sense *s* a v a s â n a means a trveller, a road, and the same word in the latter sense means a cemetery. Un der the word Ke*s*ava Apte's Dic. quotes a text from Subhâshita containing a pun :

K e *s* a v a m p a t i t a m d *r* i s h t v â
P â *n d* a v á *h* h a r s h a - n i r b h a r â *h*.

Seeing Kesava fallen the Pâ*n*davas became glad. But the real meaning is: Seeing a corpse in water the white (eagles) became glad. This kind of pun on the word Kesava must have been handed down from a remote age.

'one that moves.' The Self resides or moves in the heart, and is a j a r a, free from decay, whereas the corpse decomposes. As a riddle, therefore, the Self is a decayless huge corpse, huge because the Self is Bhûman, Vast, and it is *S*veta's own body, in the sense of s v a - r û p a (vide Trisaṅku p. 100 *ante*), as the knower's true nature is not different from that of the Atman, call Him by any name, Brahman or Vishnu, the All-pervador. Kesava then is the pure food of the knower.

*S*veta is exhibited as a king, evidently because the knower becomes a S v a r â j, (*Kh*ând Up. VII. 25, 2) the Self-king, by reigning as Self, all in all, in the Self-world.

As there can be no true t a p a s without t y â g a, gift or renunciation, the Mahâ-nârâya*n*a Upanishad says that n y â s a (which is another name for t y â g a) is Brahman and that n y â s a excels t a p a s (21, 2; 23, 1; and 24, 1). The same Upnishad 10, 5, says in three stanzas to this effect:—

> Certain (great) men obtained immortality not by works, not by getting children, not by getting wealth, but by t y â g a. The bright Nâka, Heaven, is concealed by the Great in the cave (of the heart). Yatis (men of subdued passions) enter It (1).
>
> The Yatis are *s* u d d h a - s a t v â *h*, pure, and have learnt the settled truth of the Vedânta* by s a n n y â s a y o g a, renunciation; and:—
>
> Te Brahma-loke tu parântakâle
> Parâm*ri*tât parimu*k*yanti sarve.
>
> They in the Brahma-loka, at the great end-time, are emancipated by the great Immortal (2).

* This stanza (2) is the same which occurs in Mu*n*d Up. III. 2, 6. The word Vedânta occurs also in the *S*vet. Up. VI. 22. It may have arisen from the use of the word a n t a in the older upanishad B*ri*hadâra*n*yaka (II. 4, 1) under the following circumstance: On the eve of retiring from the world Yâjñavalkya says: 'Well, I shall make the a n t a with Maitreyî', meaning evidently 'I shall hold the last conversation with her'; and then the conversation held is about the Âtman for whose sake alone all things on earth become dear. A n t a, the last, means also the conclusion. Vedânta, therefore, may be taken to have meant the conclusion—the final teaching—of the Vedas.

There is that sinless subtle Pu*nd*arîka, the lotus (heart), which is the hall of the Great and which is in the middle of the town (human body); in that (heart), there is the subtle sky free from sorrow; and That which is in it, That should be *sat by* (tasmin Yad antas Tad upâsitav-yam) (3).

It will be seen that the subject matter of these stanzas is the upâsana of the Self; but, 'the great end-time' in the Brahma-loka was capable of being misunderstood as the end-time of the *K*aturmukha-Brahmakalpa of the Paurânics. Accordingly there is this Paurâ*n*ic text quoted by the commentators under the Brahma-sûtra IV. 3, 10:—

Brahma*n*â saha te sarve
samprâpte prati-sañ*k*are
Brahma*n*o 'nte K*ri*tâtmâna*h*
pravi*s*anti Param Padam.

But under sûtra 15 of IV. 3, Bhagavân Râmânuja explains * the Brahmaloka of the Upanishad above quoted to be Brahman Itself, as Loka, World.

As death, the end, has come over and over to the man of Samsâra from a beginning-less time, the last death to him would be when he dies a knower: attaining to the state of Brahman, he would die no more. † So, the time of the last death is the great or ultimate end-time. Parâm*ri*ta clearly occurs in the Mu*n*d. Upanishad II. 1, 10 in the sense of Purusha as Brahman, as everything, including disinterested acts and Tapas.

The knower is *S*veta, white, because he is *s*uddha-satva, pure.

Now about the tyâga or gift which Sveta makes to Agastya. Sapatnî, the co-wife, has been looked upon as an enemy so much so as to give enmity the name

* Brahmaloka-*s*abdasya karmadhâraya-v*ri*tyâ Brahma-vishayatvât, Brahma*n*i upâsye vartamânâ*h*; parântakâle=*k*aramadehâvasânasamaye; Parâm*ri*tât =Parasmâd Brahma*n*a*h* upâsanaprîtâd heto*h*; pari-mu*k*yanti=sarvasmâd bandhanâd vimu*k*yante.

† The same Upanishad (*i.e.* Mahânârayana 24, 1) says:—Bhûyo na m*ri*tyum upayâhi, vidvan!

sapatnam. When *S*veta gave up his whole kingdom to his father's Sapatnî's son and retired to the forest, he renounced everything and performed tyâga. But only that thing which follows man to the other world can be called his true wealth. According to the Vedânta that wealth is nothing but the enlarged Self. The Taitt. Samhitâ III. 2, 6 says:—'Amritam vai hiranyam: The Immortal is indeed gold.' The *Khândogya* I. 6, 6 says that the Self in the sun is gold. This shows that gold, which is a pure metal, is used as a metaphor for the pure Self. The Self, the great Wealth, the great Loka or world, can be said to be had not by simply renouncing the worldly wealth, but only by the man becoming the Self by a lively, active love or regard of all creatures as self; and he becomes the Self by his strenuous upâsana of the Ideal. Therefore *S*veta has nothing to give and cannot give the thing worth having, until his tapas or upâsana is completed—until he becomes the Self, who is that Infinite Wealth, which notwithstanding the giving, remains to the giver as complete as before, like the light of a lamp from which thousands of other lamps are lighted. He himself becomes the great gift—Sacrifice. The Self then is the wealth which is fit to be accepted by *R*ishi Agastya, who found it, not in the three kings, but in Ilvala, whom I have identified with Sacrifice (p. 30 *ante*). In the *S*unas*s*epa story of the Aitareya Brâhmana we hear of God Indra having appeared to Rohita in the form of a Brâhman, and likewise in several Purânic stories we hear of God having appeared to devotees in the form of a Brâhman. I would therefore take the *R*ishi or Brâhman Agastya to be the Supreme Self, Brahman. Now let us go to the conclusion of the Mahânârâyana Upanishad, where we find the last act of self-sacrifice. It says:—

'Upayâma-grihîto 'si.
'Brâhmane tvâ Mahase Om!'
Ity Atmânam yuñjîta.

'(O soul!) Thou art held up in the Upayâma vessel. (I offer) thee to the Vast Brâhman, Om!'

'Thus should (man) unite his â t m a n, soul (in the Vast Brâhman)'.

The Upayâma is a vessel in which the Soma juice is held up and sacrificed into the fire, saying:—

Indrâya tvâ; Agnaye tvâ, &c.

'I offer thee to Indra; to Agni'&c.

Thus the Upanishad means that the enlightened self of man should be thrown as an oblation * into the Supreme self and become one with Him; and it winds up by saying:—

'This is the great Upanishad, the secret of the gods. He who knows this obtains the greatness of Brahman'.

When thus the great sacrifice is completed and the unseen Infinite Self obtained, all metaphors such as the paradoxical corpse, &c. disappear.

The phenomenal explanation of the story is simple. King moon *S*veta, the White, commences his u p â s a n a as the full moon of the month of Mârgasîrsha. The Orion, with which he is then in conjunction, is, under one fancy, his vehicle, and under another, his own huge celestial body, as it is the town belonging to the moon. It is Sacrifice, one of the forms of Vish*n*u alias Ke*s*ava. By his full light or knowledge he eats Ke*s*ava as the Self. The Orion-Ke*s*ava is in the blue water of the sky (lake) and the moon is attended by stars as the Apsaras nymphs. Six months after this, the sun comes in conjunction with the Orion at a time when the star † Canopus or Agastya has heliacally set. Being as it were one with the star Agastya, the sun, the emblem of Brahman, is then Agastya-rûpî; and on the newmoon day of the conjunction the moon *S*veta offers up his whole light=wealth=Self, along with his starry form, the Belt, the ornament, to the Agastya-rûpî sun, and becomes one with Brahman; and his Orion-body disappears,

* This oblation is known as Â t m a - h a v i s h or self oblation.

† vide p 137 *ante*, where it has been shown that the star Agastya was regarded as heliacally setting when the sun comes to the Aldebaran, which is near the Orion.

as it has heliacally set now. The description that Agastya received the gift on a day in the Nidâgha or hot season is true phenomenally, as the hot season comes when the Orion sets.

ATRI.

The seer of the whole of the fifth Ma*nd*ala of the *R*ig Veda is stated to be *R*ishi Atri; but it appears to me that, like Vasish*th*a, Atri also is Agni. Although the whole of the fifth Ma*nd*ala is attributed to *R*ishi Atri, yet the authorship of some of the hymns of it is attributed to very strange *R*ishis said to have belonged to Atri's g o t r a. Some of those *R*ishis appear to be simply names of the subject matters of the hymns. For instance;—

The *R*ishi of V. 2 is said to be Kumâra; but Kumâra occurs in that hymn as the name of the newly churned Agni who is praised in it. The hymn had apparently been designated the Kaumâram Sûktam *i.e.* the hymn about Agni as Kumâra, the infant.

Hymns 2, 4, 5 and 6 of V are attributed to *R*ishi Vasu-*s*ruta; but in these hymns, the d e v a t â or subject matter of which is Agni, the latter is addressed as Vasu. So, it would appear these hymns had been designated Vâsu-*s*rutam *i. e.* those about Agni, who is heard or known in them as Vasu.

Hymns 7 and 8 of V are attributed to *R*ishi Isha; but in them i s h a and a n n â n i, both meaning food, are mentioned; and so, it would appear they had been designated the Aisha Sûktas *i. e.* hymns about food.

Hymns 9 and 10 of V are attributed to *R*ishi Gaya; but in them Agni, the Hotar of the *house*, is asked to increase our g a y a, home or wealth. So they seem to have been called the Gâyam *i. e.* the hymns about home or wealth.

Hymns 11 to 14 of V are attributed to *R*ishi Sutam-bhara; but they describe the newly churned Agni as j â t a and p u t r a, son—a son whom

the sacrificers keep and maintain in every house, bharante grihe grihe. So, it would appear that they were designated Santam-bharam *i. e.* the hymns about maintaining the suta, which is another name for putra, son.

It is thus clear that names which arose from the subject matter of the hymns were misunderstood or wilfully used, at the time of the preparation of the Anukrama*n*i, as *R*ishi names also. The framers of the Anukrama*n*i found groups of hymns designated as Vâsish*th*am Vai*s*vâmitram, Kautsam, and so on, containing such expressions as Vasish*th*a prays, Vi*s*vâmitra praises, Kutsa sings, &c.—expressions which indicated them to be the reputed authors. They must have known that those authors were the divine priest Agni and others to whom the authorship was dedicated. Such being the case, they could find no difficulty in converting the devatâs also in some cases into *R*ishis or reputed authors. Even previous to the Brâhma*n*a period, there was, I fancy, a necessity for designating the principal hymns by some names, for the purpose of one priest giving directions to another as to the Sûkta to be rehearsed in particular sacrifices. Such names seem to have arisen in two ways, one, after the names of the divine *R*ishis mentioned in the Sûktas themselves, the other, after the devatâs or subject matter. The framers of the Anukrama*n*i appear to have utilized both kinds of names, wherever they existed, as *R*ishi names, and invented more or less on the same lines new names in the case of hymns which probably had neither kinds of names. Such hymns would probably be found more largely in the tenth or last Ma*nd*ala. To detect any allusion to the subject matter in the *R*ishi names, their etymological significance, if it is possible to make it out, must be very closely compared with the subject matter under all its synonyms; for, it will be seen from V. 11, 14 that the word jâta or putra found in them as an epithet of Agni is exhibited in the Anukrama*n*i as suta in the name Sutam-bhara.

In several of those short enigmatic expressions which

are the peculiarity of the *Rig* Veda, *Ri*shi Atri is stated to have been in a pit of fire, which the morning gods the Asvins kindly make cool for him; they deliver him from distress and darkness and make a snug dwelling place for him.* They bring him back for us (V. 73, 7). If Atri is Agni, he is seen in the fire of the dawn, brought back to us from the darkness of night. Metamorphosing fire Agni as a *Ri*shi, the idea arose that he was a *Ri*shi in the fire-pit or altar. Was he not burnt down? No, there are the morning deities to make the altar of the dawn-fire cool for him with the morning dews. In I. 117, 3 Atri is called the *Ri*shi Pâñ*k*ajanya. Whatever Pâñ*k*ajanya meant, Agni is also called *Ri*shi Pâñ*k*ajanya and Purohita in IX. 66, 20. When Agni was made our divine priest and sacrificer, it became necessary to make him praise all our gods, including Agni himself. Agni saves Atri in the fiery cavern (X. 80, 3). The Atris (men of Atri) exalt Agni and beautify him with song (V. 22, 4; 39, 5). Atri invites Agni to come (V. 74, 1).

Hymn V. 40 is very important as throwing light upon Atri's divine character. The deities praised in it are Indra, Sûrya, and Atri himself. When Svarbhânu, the Asura, pierced Sûrya, the sun, with darkness, all creatures were bewildered; Indra smote the Asura down, and Atri by means of his turîya or highest prayer discovered Sûrya concealed in gloom (verses 5 and 6). Svarbhânu, the shiner in the sky, seems to be the moon, the lord of night in the unfriendly aspect, overpowering the sun not only with the darkness of the eclipse but with the daily darkness that at sunset overpowers him. At the dawn, however, Agni, the fire in the dawn, says his prayer as a *Ri*shi and makes the sun to come out from the nightly darkness, which is killed by Indra, the martial aspect of the sun. Verses 8 and 9 say:—'Atri as Brahmâ priest, setting the press-stones (*i.e.* extracting the soma juice) and worshiping the Devas with salutations and prayers, established the eye of

* vide I. 112. 7; 16; 116, 8; 119, 6; V. 78, 4; VII. 71, 5; VIII, 73, 7, 8; X. 39, 9; 80, 3.

Sûrya in the sky, blowing off the machinations of Svarbhânu. The Atris found the sun again, him whom Svarbhânu of the brood of Asuras had pierced with gloom. This, none besides had power to do'. In verse 7, Sûrya, the sun, says to Atri:—

"Let not the oppressor with this dread, through
anger swallow me up, for I am thine, O Atri.
Mitra art thou, the sender of true blessings:
thou and king Varuna be both my helpers." *

All this is appropriate of the divine-priest Agni, who, coming as the dawn-fire earlier than the sun, is fancied to release him from darkness and help him to rise.

The Agniupâkhyâna in the Aranya-parva of the Mahâbhârata 216—221, describes several Agnis, ceremonial fires, and says in conclusion that all the fires were born from Atri, who, wishing to beget sons, held them in his own body, and that from it the Agnis, fires, are constantly springing.

'Atri' means the eater, the devourer. Fire consumes all things put into it. Vide page 44 *ante*.

The Pauranic idea is that the moon was born from the eye of Atri. Atri's eye seems to be no other than the sun, who represents the Omniscient Self. From him the moon of self-sacrifice springs immediately after the new moon day.

Esoterically, Atri, the eating and destroying fire, appears to represent the knower who destroys all bad qualities and eats *i.e.* enjoys Âtman as the eternal joy. The Self is the Golden Embryo in the heart of man, who would oppress It if he harboured the dark passions there. So, the Embryo, like the sun still hidden in darkness, cries to be relieved from the oppressors, the powers of darkness; and when, hearing the cries, man performs his Sandhyâ worship † every morning and leads a good life, the Embryo will be born as the brilliant Self and shine in the sky of the heart, like the sun in the sky. So, the sun, the emblem of the

* King Varuna, the lord of liquids, referred to here along with Agni-Atri, seems to be the soma juice.

† About the significance of the Sandhyâ worship, see pp. 92—95 *ante*.

Self, says to the worshipper Atri:—'I am thine O Atri!' Apparently, combining the two ancient ideas viz. that the sun is the Self of all that stand or move and that he is the Eye of the gods (R. V. I. 115, 1), the Paurâ*n*ics have made the sun the Eye of Atri, meaning by the Eye the Upanishadic Purusha in the eye.

The Paurâ*n*ics have wedded Atri to Anasûyâ, a name meaning the divine quality of Free-from-envy. The Purâ*n*as speak of two sons of Atri, namely *Durvâsas* and *Dattâtreya*. The former may be taken to represent asceticism, ill-clad and ill-housed; for, the ascetic, almost naked, wanders houseless. The latter is Datta-âtreya. If we take away the prefix which is his patronymic, Datta is left and it means Gift or Charity.

The following wonderful story which has largely entered into the folklore of the Brahmans of Mahârâshtra and Karnâ*t*a, which many a housewife there knows, and which must have been based on some Purâ*n*a, is told about the merit of the matchless p â t i v r a t y a, love and devotion, of Anasûyâ to her husband Atri :—

> Once upon a time *R*ishi Nârada who is known in the Purâ*n*as as a traveller through the three worlds, and a great plotter, plotting feuds and strange things always ending in victory on the side of the good, went to the assemblage of the gods and goddesses, and, in course of conveying news, said that there was not another p a t i v r a t â like Anasûyâ in all the earth and heaven. The goddesses Sarasvatî, Lakshmî and Umâ, the spouses, respectively, of the Tri-mûrtis Brahmâ, Vish*n*u and Mahe*s*vara, said : 'How can you say so in our presence'; for, they considered themselves unrivalled in all good qualities. 'I do not wish' said Nârada 'to decry you, but if you are equal to Anasûyâ, cook these iron *k*a*n*akas, chick-peas, as she can.' To prove what he said, he went to Anasûyâ, got her to cook and make **p â y a s a of the iron peas (*i.e.* a preparation of peas**

boiled in milk and sugar) and took it to the three goddesses. They desired their respective husbands to prove by some means or other that Anasûyâ was not steadfast in her pâtivratya. Accordingly, the Tri-mûrtis disguised themselves as Brâhmans and went to Atri's house as atithis, guests. Atri was absent, but Anasûyâ received them and spread the leaves for their dinner. They said that they would eat in her house, only if she should serve food quite naked. She knew how inhospitable it would be to send away hungry guests from her house. So, equal to the occasion, she sprinkled on them the water of her husband's jar, and they at once became three innocent babes. She became naked and fed the babes, and then, dressing herself, put them in three cradles, and was rocking them singing nursery ditties. If to be a father of twins is no small distinction, what was the joy of Atri to find on coming home that he had become the father of three divine sons. Days went on, and the three goddesses were put in a terrible state of mind not knowing what became of their husbands. They sent Indra to find them out. He went to many places but in vain. At that juncture, Nârada met the goddesses, and said how the Tri-mûrtis had disappeared from their envious wives, and become dear babes to Anasûyâ of matchless pâtivratya. The goddesses ran at once to her house and were received with due respect. They begged her to give them back their husbands. She sprinkled the same water over the babes and they became the Tri-mûrtis again and asked her to take a boon from them. As her husband was childless, she said : 'May you three be born in me as one son.' Accordingly Dattâtreya was born with three heads.

As in many other myths, so here etymology and esotery have contributed to mould the story. If Atri is the great

eater, his wife must be a consummate cook to feed him. Taking her name, for the sake of pun, to be connected with a n a s, which among other things means cooked food, she would be a good cook. Taking her name in the proper way as a n - a s û y â, free from envy, she becomes etymologically the only lady who can be free from envy and whose a n a s û y a t â even the goddesses, though having bright names, splendid in their own way, are not able to take away. Love, which a wife has for her husband, for whose sake she leaves father, mother, brothers and sisters, and whose difficulties she shares, is indeed a divine quality. The spouses of the gods have that love in abundance ; but by the very reason of their being wives to them they cannot be mothers to them. The knower's wife is under no such disability. Being a steadfast p a t i v r a t â to her husband, she can at the same time love God with a motherly love—the highest degree of disinterested love that can be had on earth. Even animals have it. The cow, the mare, the lioness, bring up their young, not for any personal benefit so far as we can see, but solely for love's sake. To show that love, Devakî obtains Vish*n*u as Son K*ri*sh*n*a, her joy, as he is called Devakî-nandana. Man or woman should be in naked simplicity before God. Can anything be hidden from the Omniscient ? So, there ought to be no a n t a r a or screen or cloth between man and God. This truth seems to be illustrated in the boy K*ri*sh*n*a's taking away the cloths of the Gopikâ females. What can we say of Anasûyâ's motherly love, who not having children of her own, converts others into babes and loves them as if they were her own? Such a mother is a n a s û y â, free from envy—is pure disinterestedness; and she deserves to be the mother of the gods themselves, for the gods are pure disinterestedness ; and the gods selected for the sonship are all noted for their self-sacrifice—Brahmâ as Visvakarman offered himself as an oblation in the sacrifice; Vish*n*u as Purusha or Yajña was sacrificed in the beginning ; and about Rudra the Mahabhârata distinctly says that he became the great God Mahâdeva by sacrificing himself

in the Sarvamedha sacrifice. That these three Gods are really One is shown in the one son obtained.

The iron peas cooked seem to represent the tendencies of mind made mature by contentment. As the horses are a well known metaphor for the senses (indriyâ*n*i hayâny âhu*h*), and as in upper India they are fed on *k*a*n*aka, the poet of this story seems to have selected the *k*a*n*aka peas to show that the objects, if selfish, eaten by the senses, would ever be as hard and uncookable as iron, inasmuch as one selfish desire leads to another, and that anasûyatâ or contentment is the only cook able to cook the feed well and make the horses sada*s*vas, good horses.

TRITA AND THE WOLF.

A certain sacrificial rite consists in washing with water the vessel that had contained flour and in offering that water to the deities Trita, Dvita, and Ekata. Under *Ri*g Veda I. 52, 5 Sâyana quotes the Taitt. Brâhmana 3, 2, 8, 10 to show that these three deities are Agni's sons born from Âpa*h* (fem. plural), waters. The *S*atapatha Brâhmana 1, 2, 3, 1, quoted under the word Ekata in the Vâkaspatya narrates the same legend. In the *R*ig Veda, Trita is mentioned in several places. Dvita occurs in V. 18, 2, and he is there called m*r*iktavâhas, meaning, according to Mr. Griffith, 'the receiver of a maimed or imperfect oblation,' as indeed the washings of the flour vessel may well be said to be. So, it is apparent that in the time of the *R*ig Veda the rite of offering flour water to the three deities existed, and that they were known as the sons of Waters. Trita is called Âptya in VIII. 12, 16, Who could be these three sons of Agni? Agni is well known as Apâmnapât, son of Waters. He seems to be the emblem of the universal Spirit, conceived as concealed in all phenomena, and therefore, poetically, the embryo—the child—in the watery ulbam or bag in the womb. Another name of Agni is—Tanûnapât, the son of (his own) body, all phenomenal objects being as it were the *s*arîram, body, of the Self concealed in them—that Self, whom the knower churns out from his body as fire from the Arani; and so, Agni's three sons appear to be Agni himself diffused as Self in the three lights, viz. (1) as Ekata, or number one, in the sun who ranks first, being the brightest among the heavenly lights, (2) as Dvita, or number two, in the moon, the light second to the sun, and (3) as Trita or number three, in the stars generally, which next to the sun and moon are the third light, and in the Orion's Belt of three stars particularly, taking it to be the representative of all the stars. Under this view, Trita would be theTretâgni or three-

fold fire of Gârhapatya, Dakshi*n*âgni and Âhavanîya, located in the three stars of the Belt of the Orion-sacrificial ground. Thus Agni is diffused in all heavenly lights as flour in the water.

From the verses noted below it will be seen that Trita is closely connected with the celestial Soma juice, the place of which, I have tried to show, is the Orion, the house of the moon Soma.

> Indra (the sun) found the threefold Am*r*ita, *nectar*, that had been concealed in the lucid regions of the Tritas in the sky (divi rô*k*aneshu Triteshu) VI. 44, 23.
>
> Strengthened by the exhilarating (Soma) pressed out by Trita, Indra smashed Arbuda, II. 11, 20. Indra loves the song sung by Trita, VIII. 52, 1.
>
> Trita's maidens (fingers) press the Hari (one of the names of the Soma) with the stones, IX. 32, 2; 38, 2; and Trita filters the Soma, ibid 34, 4. The Soma pressed in Trita's high ridge makes the sun shine together with the sisters* IX. 37, 4.
>
> Indra drinks Soma in (the house of) Vish*n*u, Trita Âptya, and the Maruts, VIII. 12, 6.

All this may be taken to mean that when the sun, after performing his winter career, comes in conjunction with the Orion, the place of Sacrifice-Vish*n*u and the place where the summer rays as the Maruts are concealed, Trita, the Orion's Belt, praises the sun Indra, presses the soma for him and makes him the powerful sun of summer.

To such a worshipper Indra must shower boons; and so, in X. 48, 2, Indra says: "I brought forth kine to Trita from the Dragon's grasp." In winter Trita is in the darknights, far from the cows, the solar rays, which undergo rough treatment at the hands of the darkness-snake of winter; but when the sun comes to the Orion he releases them and brings them as it were to Trita.

* Mr. Griffith takes the sisters to be the dawns, but Sâya*n*a takes them to be the solar rays.

The Maruts reinforce the power and strength of Trita and Indra, in their battle with V*ri*tra, VIII. 7, 24. V*ri*tra, he who envelopes, seems to be the darkness of winter, killed by the sun Indra when he comes in conjunction with Trita, the Orion's Belt.

Although Indra is well known as the killer of the three-headed Vi*s*varûpa, the son of the Creator Tvash*t*ar (X. 8, 9), still in R. V. II. 11, 19 it is said that Indra gave up Vi*s*varûpa to Trita (evidently for the purpose of Trita's beating him). The *S*atapatha Brâhma*n*a above referred to says that when Indra fought with the three-headed Vi*s*varûpa, it was Indra's ally Trita who beat him over and over and killed him, and that as he thereby incurred sin, the rite of washing the flour pot was invented in order to wash off that sin. Vi*s*varûpa may be taken to be the Soma juice, which also, like Agni, seems to be symbolic of the Creator's Self, diffused in all r û p a s , forms; and as the moon represents the Soma and has the three stars of the Belt as his three heads (as the d e v a t â of the Belt is the moon), Indra's killing him on that new moon day on which the *new* moon is in conjunction with the Belt, would simply mean that Indra *presses* the Soma—as a riddle kills him—in order of course to drink—to enjoy—the Creator's holy aspect as the Son—the Self—concealed in all forms. Indeed, what is stated in X. 8, 9 as a riddle * seems to be plainly stated in IV. 18, 3, in which the poet says:—In the house of Tvash*t*ar has Indra drunk the Soma who is s u t a , pressed, and *s* a t a - d h a n y a , worth hundreds of wealth. Tvash*t*ar is one of the names of Prajâpati, and we will see in the essay on Creation that the Orion is the emblem of Prajâpati's form as the deer of Sacrifice. So, taking the Orion as the house of Sacrifice-Tvash*t*ar, the sun Indra is fancied to drink there, as a knower, the heavenly Soma, who is the Son, the very juice—the Self—of Prajâpati, and who is

* In the verse *Âpântamanyuh*, Taitt. Sam. II. 2, 12, the Soma is described as tripala-prabharmâ, one who is beaten or molested by the three stones for his flowing forth as (the Self of) all:—Somo visvâny atasâ vanâni.

worth hundreds—worth the whole world. Thus, when the sun Indra comes in conjunction with the Orion-Sacrifice, sometimes it is said that he himself killed *i. e.* pressed the sacred Soma Visvarûpa, and sometimes that Trita,* the three-fold fire or Tretâgni, supposed to be in the three stars of the Belt, did so.

Similarly, as the sun's arrival at the Orion puts an end to winter, the feat of killing the demon V*ri*tra, the darkness-snake of winter, is in many places attributed to the sun Indra, but sometimes also to Trita; for R. V. I. 187, 1 is to the effect that invigorated by Pitu, the Soma drink, Trita rent V*ri*tra limb from limb. In order no doubt to secure harmony with the oft-repeated statement that Indra killed V*ri*tra, Sâya*n*a explains Trita of this verse to mean Indra as a god "who pervades the three worlds." But this well known feat of Indra's killing V*ri*tra is attributed in IX. 37, 5 to Soma also, as Indra does the feat invigorated by the Soma drink. Thus, Indra, Soma and the three-fold Agni Ttita are all the killers of darkness, ignorance.

The *R*ig Veda II. 34, 10, says:—'O ye the infallible (Maruts), consume Trita to smash the reviler of your bard.' * According to Mr. Griffith, Ludwig takes Trita to mean here the Soma drink. This may be, as the tri-p*ri*sh*th*a or triple-back-soma, *i. e.* one who is on three peaks, spoken of in IX. 75, 3 and 90, 2, may well be said to be in the Belt Trita. The thing is that the summer light and flood—lightning and rain—are typical of the twins Agni and the soma established on high in the Belt Trita which is in the middle of the Orion sacrificial ground, and that therefore both Agni and the Soma are named after the Belt Trita.

Verse 6 of VIII. 41, which is a hymn to Varu*n*a, says:—'Haste ye to honor Trita.' Here Sâya*n*a takes Trita to mean Varu*n*a as pervading the three worlds. If Varu*n*a, the lord of water, is one of the names of the moon, he

* nide jarâya=for smashing the reviler, may be compared with the expressions: V*ri*trâya hantave (III. 37, 5); Brahma-dvishe sarave hantave (X. 125, 6).

may well be called Trita as the Belt is the starry form of the moon. In X. 64, 3, Trita is praised as a god along with the sun, moon, Yama, Vâta, Dawn, Night and the Asvins. In X 115, which is a hymn addressed to Agni, verse 4 calls him Trita, and Sâyana explains Trita to mean here the Tretâgni, the three-fold fire.

Thus Trita is a deity. Yet in VIII. 47, 13—17, the gods are invoked to remove evil dream far away to Trita,—to Trita and Dvita. This seems to be an adverse description. In the nights of winter, the Belt and the moon may well be fancied to be nightly demons troubling men with bad dreams, and so, the gods are asked to consign such dreams back to the demons.

But the friendly description reverts. Among a group of hymns of the first Mandala, the authorship of which is attributed to Kutsa, is hymn 105, the *Rishi* or seer of which is stated to be either Trita Âptya or Kutsa. It is addressed to the Visvedevas. It is a plaintive hymn with the refrain at the end of each verse, of 'O ye earth and Heaven, know this my (prayer).' The reputed author implores the gods now in the first person, and anon in the third, as :—

"I am the man who sang of old full many a laud when Soma flowed.
Yet torturing cares consume me as the wolf assails the thirsty deer" (7).
.......O Satakratu! my ribs are breaking.......(8).
"Where those seven rays are shining, thence my house and family extend.
This Trita Âptya knoweth well, and speaketh out for brotherhood" (9).
"High in the mid ascent of Heaven those birds of beauteous pinion sit.
Back from his path they drive the wolf as he would cross the restless flood." (11).
"Trita, when buried in the well, calls on the gods to succour him.

That call of his B*ri*haspati heard and released him from distress" (17).

A dark-red wolf, the maker of months (mâsak*r*it) saw me when I was going by the path. He crouched and bent (to beat me) like the smith (who bends in beating the iron) (18.)

If Trita is the Belt, he worships the sun and the solar rays and presses the Soma for them when he is in conjunction with them. The conjunctional solar light is the home which he likes; but when winter comes he falls into darkness, distress, and longs for brotherhood—for companion-ship—again with the solar rays. The wintry night is the well into which he falls. He fell into it, because, it is fancied, the wolf, the moon of winter, came to catch him. According to Sâya*n*a, the birds of verse 11 are the solar rays, and according to him and Yâska, the wolf that is driven out is the moon. This seems to mean that on new moon day, the moon rushes into the flood of solar rays but is soon driven out by them to become the full moon. Thus driven out he comes again and again to trouble poor Trita in the nights of the wintry months. At last when the conjunction comes at the end of winter, it is fancied that his prayers were heard and that B*ri*haspati, the sun, as the lord of prayers, lifted him up from the well.

Yâska takes the wolf of verse 18 also to be the moon. He takes m â s a k *r i* t to be one word, meaning the maker of months. But *S*âkalya takes it to be two words, m â and s a k *r i* t, meaning: 'The wolf saw *me once* when I was going by the path.' Even allowing this, there remains Yâska's clearly expressed opinion that the wolf of the hymn is the moon.

The Pâurâ*n*ic would be nothing if he did not ponder over the enigmatical stories of the Vedas and try to read them in his own way. We find the following story in the Mahâbhârata, *S*alyaparva 37 :—

Ekata, Dvita and Trita were sons of *Ri*shi Gotama. Of them Trita was well versed in the

Vedas. The three brothers officiated as priests in a Soma sacrifice, and obtaining many cows as a gift, were coming along with them—Trita in the van, and Ekata and Dvita in the rear. The two latter conspired together thus: 'We are not as learned as Trita, who is able to earn cows for himself independently of us. So, let us walk away with the cows next morning.' As if to help them, it so happened that Trita met a wolf on the way, and running for life, fell into a deep waterless well. He cried out to his brothers for help; but they, partly from fear of the wolf and partly from the desire to deprive him of his cows, walked away with them, leaving him in the well. Death was staring at Trita. To die without performing the Soma sacrifice would lead to hell. Therefore, by the devotion of his mind he took a long wild creeper that was hanging down and saw it mentally as the soma creeper, the little water he was able to scoop out as the clarified butter, and the stones and sand in the well as sugar. He then commenced to extract the juice, chanting Vedic hymns, the noise of which reached heaven and brought the Devas. B*ri*haspati who headed the Devas took him out. The Devas accepted his soma, such as it was, having regard to his pure intention. From that time the well was known as Trita's well, and the Devas said that whoso sipped its water would get the merit of sipping the soma in the Soma-sacrifice. Trita then went home, and cursed his brothers to become wolves. Accordingly, Ekata and Dvita at once became wolves.

This may be explained as describing a year thus:—In this story Ekata seems to be the sun, Dvita the moon, and Trita the Orion's Belt. The year commences when they are all together in the Conjunction. The cows they then get are the summer rays. Rising heliacally, Trita leads them until

the autumnal equinox comes, when they disappear, and he falls into the night of winter on seeing the *full* moon as the wolf. He prays to the gods and is taken up by them when the Conjunction comes back. I would read his curse as a truism, as the two luminaries, the sun and moon, are wolves, killing and devouring the sheep of darkness.

The *R*ig Veda (I. 112, 8; 116, 14; 117, 16) says that the A*s*vins save the female bird Vartikâ from the jaws of the wolf. Quoting Yâska, Sâya*n*a says that the bird is the dawn, and the wolf the sun. Vartikâ is the quail, one of the first birds that return to the Northern climes with the return of spring (vide Prof. Max Müller's Science of Lan. II. p. 533). The Vartikâ of the *R*ig Veda does not appear to be the daily dawn, but the dawn of the year as represented by the star Aldebaran or Rohi*n*î (vide Essay on the A*s*vins). When she rises heliacally it is fancied that the A*s*vins, the morning deities, rescue her from the sun's mouth or conjunction, and make her visible as the heavenly quail that has brought back the bright half of the year.

The *R*ig Veda (I. 116, 16; 117, 17 and 18) makes mention of another wolf, a she-wolf. The ass of the car of the A*s*vins became a she-wolf. To feed her, a prince named *R*ijrâ*s*va killed one hundred sheep. But his father V*ri*shâgir got angry at this and made him blind; but the A*s*vins gave him eyes. This may be explained thus:—The dawn who rises with the A*s*vins, the morning deities, is, as it were, the ass yoked to their car. She is she-wolf, because she eats away the sheep of darkness. Even earlier than her the moon of the darkfortnight rises and kills the sheep as if to feed the coming dawn. On the new moon day, his father, the sun, makes him blind; but as that phenomenon is followed by the bright fortnight, he gets his eyes.

THE DOG AND THE COWS.

In the *Rig* Veda, *S*v a n (nom. *s* v â) always occurs in the sense of dog (I. 161, 13; and 182, 4; IV. 18, 13 ; VIII. 55, 3; IX, 101, 1 and 13 ; X. 14, 10 and 11), and is derived from *s* v a n, to swell. Professor Max Müller says:—"Dogs and waves were certainly considered as closely related by the early poets." * The waves swell up or heave in quick succession; and the dog is noted for the quick succession of his respiration, waving or heaving in his rapid breathing.

Mâtarisvâ.

In the *R*ig Veda, mention is made of a deity called Mâtari*s*vâ, or He who swells in the sky. In X. 48, 2, Indra is said to give cow-stalls to Dadhya*k* Mâtari*s*vâ (dadhî*k*e mâtari*s*vane), and in VIII. 52, 2, he is said to drink s o m a in the house of Mâtari*s*vâ. Sâya*n*a seems to take Dadhya*k* to be a person different from Mâtari*s*vâ. But it appears to me that but one person is intended, that is to say, Dadhya*k* is Mâtari*s*vâ. Mâtari*s*vâ is repeatedly mentioned in connection with Agni. To him Agni was first disclosed (I. 31, 3). To him Agni, born in the highest heaven, p a r a m e v y o m a n, appeared (I. 143, 2). He established Agni in the sky (III. 2, 13). He churns and brings Agni from far, from above the Bh*ri*gus, from above the Devas (III. 5, 10; 9, 5; VI. 8, 4). He churns out the concealed (g u h â s a n t a m) Agni (I. 141, 3; 148, 1). I would take Mâtarisvâ to be the moon, who is the sky-sea's silvery wave rolling on swelling or growing bigger and bigger during the bright fortnight. He is, as it were, the tide on high ruling over the tide of our seas. The Bhâgavata-purâ*n*a III. 17, 26 calls Varu*n*a's town Vibhâvarî, which is one of the names of the night—apparently the moonlit night. Our Neptune Varu*n*a would thus appear to be the moon. The moon Mâtari*s*vâ is the custodian of the cow-stall, the

* **Science of Thought, p. 311.**

Orion, obtaining it from the sun Indra, as, rising heliacally, the Orion goes to the night. The Agni of the highest heaven is another conception of the summer cows, rays, having the heavenly sacrificial ground, the Orion, as their stall. The Belt being above the sun, the summer Agni is churned and brought out in the Conjunction from above the gods, who are the sun's ordinary rays. The Belt is the cave into which the summer flame is fancied to disappear in winter, in order to be churned and sent out by the moon in the Conjunction. In I. 96, 4, Mâtarisvâ is said to find a path-way for his tanaya, son. The son seems to be no other but the Agni churned out by Mâtarisvâ. In III. 5, 9 and X. 88, 19, Agni himself is called Mâtarisvâ, either from the fact of the summer heat spreading in the atmosphere, or the name Mâtarisvâ is used here as a patronymic.

Mâtarisvâ has in later times come to mean Vâyu, wind; as wind may well be called the wave of the atmosphere.

In all this, there is, it is true, no indication of Mâtarisvâ being a dog; but when svan, meaning both the wave and the dog, became the moon, we should not be surprised, on the contrary we may expect, to see the moon as a dog also in the *Rig* Veda.

Vâstoshpati.

I may here refer to *Rig* Veda VII. 55. The Devatâ of the first verse of this Sûkta is Vâstoshpati, the Guardian of the House. He is praised as the killer of all disease, as one who has entered into all forms and as being the auspicious friend of all. But in the remaining verses a dog is described. He is the white Sârameya, barking hard and showing his sharp teeth. The purport of these verses, taken from Mr. Griffith's work, is this :—

'O Sârameya! Bark at the robber and thief. Go away. Why dost thou bark at Indra's praisers? Why dost thou behave like a bad dog to us (kim asmân du*kk*hunâyase)? Go to sleep. Let the dog and (his) mother, father, kinsmen, and all these people who are round about (ayam abhito jana*h*) sleep. (If without going to

sleep) any man sits, or walks, or looks on us, we kill (*i.e.* blind) their eyes (tesham sam hanmo akshâni) as we do this harmya, house. That Bull* who has a thousand horns, who rises from the sea, by him we lull and make (these) people, and (their) well scented women sleep.

As the Orion is the house of the moon, Soma and is the heavenly sacrificial ground, both Soma and Agni may be said to be Vâstoshpatis. The Sûkta which precedes VII. 55 is also about Vâstoshpati and calls him Indu, which is a name of Soma. According to the Taitt. Samhitâ III. 10, Rudra is Vâstoshpati, who, it is said, will become Agni and kill the sacrificer if he does not perform the rite called Vâstoshpatîyam; and according to the Satapatha and Kaushîtakî Brâhmanas about the birth of Rudra (Muir IV. pp. 341 and 345), the moon is one of the eight forms of Rudra. There is no real difference between Agni and Soma, the former the light, and the latter the drink, of knowledge. The Soma drink represents the higher aspect of the moon, the man in the sky, when he performs self-sacrifice and becomes the delicious food of the Devas. When the higher Self is realized in the heart as Vâstoshpati—as the Guardian in the soul's house or body, the lower man, with all his kith and kin—with all his bad desires, is put to sleep *i.e.* silenced. At the Conjunction, the solar rays receive and honour as their Vâstoshpati, the Orion's Belt which is the higher or starry form attained to by the moon through self-sacrifice. This done, the lower aspect of the moon is taken notice of as the Dog who had guarded the Orion-house in winter but who, at the Conjunction, barks at the inrush of the solar rays as though they were strangers come to the house. But they silence him, and blind him and the stars and the powers of wintry darkness, now that the Day period of the year has come. Thus, I would take the dog of VII. 55 to be the moon of winter.

* Rightly taken by Mr. Griffith as the sun.

There are in the *Rig* Veda two deities, *S*una and Sîra, called in the dual as *S*unâsîrau and praised thus :

*S*una and Sîra.

"O *S*unâsîrau, be pleased with this prayer. The milk (payas) which you make in heaven pour it down upon this earth" (IV. 57, 5).

Prof. Max Müller has shown that wherever *s u n a m* occurs as an adverb in the *Rig* Veda it means auspiciously, that is, I think, swellingly or in such a manner as plenty may swell up. Verse 8 of the same Sûkta (IV. 57) says :—

May our plough-shares plough the land *sunam* ; may the ploughers with the plough-oxen proceed (with their work) *sunam* ; may *Parjanya* (shower the land) with sweet water *sunam* ; may *S*una and Sîra place *sunam* in us.

It seems to me that in the last expression, 'may *S*una and Sîra place *sunam* in us,' *sunam* is used in the dvitîyâ vibhakti or objective case and that it means swollen plenty, while the three other *sunams* are used adverbially, the idea conveyed being—May the ploughs plough and the ploughers work and rain pour, in such a manner as to make the field swell up with plentiful crop. In *Rig* Veda VII. 70, 1 a horse is called *suna-prishtho asvah*, meaning evidently a horse having a plump back or posterior. "But there are compounds" says the learned Professor, "in which *suna* would seem to have the meaning of dog. In VIII. 46, 28, *s u n â - i s h i t a m* most likely means carried by dogs, and in *S*unâsîrau we have a name of a couple of deities, the former of which is said to be *S*una, the latter Sîra. Yâska recognises in this *S*una a name of Vâyu, or the wind, in Sîra a name of Âditya, or the sun. Another authority, *S*aunaka, declares *S*una to be a name of Indra, Sîra a name of Vâyu. Â*s*valâyana (*S*rauta-Sûtra, II. 20) declares that *S*unâsîrau may be meant for Vâyu, or for Indra, or for Indra and Sûrya together. This shows, at all events, that the meaning of the two names was doubtful, even among early native theologians." **Science of Language II. p. 525.**

In Amara, *S*unâsîra occurs in the singular as a name of Indra; and Prof. Max Müller quotes a Vedic text from Âsvalâyana, in which Indra is called *S*unâsîra. This shows that the Rig Vedic dual name meaning the two deities was subsequently changed into the singular and applied to Indra, the Rainer.

The reason why the *S*una of *S*unâsîrau was understood by some to be Indra may be due to the fact that the last verse of several hymns * of the *R*ig Veda uses the word *s*unam in such a manner as to be susceptible of being taken as an *adjective* qualifying Indra:—'*S*unam huvema Maghavânam Indram'.

Sîrâ, a feminine word, occurs in *R*ig Veda I. 174, 9; IV. 19, 8; X. 49, 9; 97, 9; 101, 3; 4, in some in the singular, and in the others in the plural as sîrâ*h*, but always meaning river or rivers. Prof. Max Müller says:— "If we want to know, for instance, what the ancients thought when they spoke of a river, the answer is, they thought of it exactly what they called it, and they called it, as we know, in different ways, either the runner (sarit), or the noisy (nadî or dhunî); or if it flowed in a straight line, the plougher or the plough (sîrâ, river, sîrâ, plough), or the arrow; or if it seemed to nourish the fields, the mother (mâ*t*ar) or if it separated and protected one country from another, the defender (sindhu, from sidh, sedhati, to keep off)." Hibbert Lectures p. 191. As regards Sîra, the masculine word, our dictionaries say that it means the plough and also the sun.

I propose three alternative suggestions about our *S*unâsîrau:—(1) Suna is the moon and Sîra, the sun. The sun produces rain, and the moon also as the lord of the soma, the liquid of liquids, is fancied to be the source of rain (*Kh*ând. Up. 5, 1). (2) The Aitareya Brâhma*n*a calls the Dog star not the dog, but the hunter Rudra, M*r*igavyâdha, hunting the deer Orion and piercing it with the

* III. 30; 31; 32; 34; 35; 36; 38; 39; 48; 49; 50; and also X. 104.

discharged arrow, the Belt. If Sîra is the same as the Dog star Sirius—*a name derived from a Greek root meaning scorching*—its being dedicated to Rudra who is the fire Agni shows that in India also the star Sirius indicated the scorching or fiery days which come when the sun comes to the region of that star and which are attended by the beneficent summer rain. *Suna* and Sîra would thus be the sun Indra and the star Sirius respectively. (3). But if Sîra meant the plough (as it undoubtedly means in the *Purânic literature*) * *and was synonymous with* l a ṅ g a l a which also is mentioned in the agricultural hymn IV. 57 along with p h â l a, the plough-share, we may take the Orion *K* s h e t r a or field to be the appropriate place in which to find the plough. If we view the Orion when it has risen in the east, the Belt would be the plough planted slantingly in the field in the act of ploughing it. Thus ploughed, the Field Orion would become the ploughed land, Sîtâ, who too is a goddess praised in this agricultural hymn, thus:—

> "Auspicious Sîtâ, be present, we glorify thee, that thou mayest be propitious to us; that thou mayest yield us abundant fruit."
>
> "May Indra take hold of Sîtâ; may Pûshan guide her; *may she well stored with water yield it as milk, year after year.*"

The field is blessed by the sun in his two aspects, one as Indra the Rainer, the other as Pûshan the maker of plenty. When she is thus benefited she may be said to become Ûrmilâ, one who has swollen up—heaved up—(with crop). Ûrmi means the wave *which is the swell of the sea. Similarly the crop is the swell of the field;* and although the name Ûrmilâ does not occur in the Veda, still the fact that the Râmâyana makes Sîtâ and Ûrmilâ sisters shows how beautifully they are connected.

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* Bala-Râma is called Sîra-pâni, having the plough in his hand as his weapon.

Uuder this view, Kshetrasyapati, the Lord of the Field, with whose praise the Sûkta begins, would be the moon himself as the master plougher of the Orion-field.

Sârameya and his mother Saramâ.

The next name bearing on the present subject to which I would call attention is Sârameya, about which there are very curious passages in the Taitt. Ekâgnikâ*nd*a II. 16. It is believed that these passages are intended to be uttered as a charm to drive away *s*va-graha, hooping cough, from a child. Their purport, so far as I have been able to make out by the aid of Haradatta's commentary, is as follows :—

There is (the dog) Kûrkura, having circling tail? (v â l a b a n d h a n a *h*) who travels in the third heaven from here. (1).

O ye persons! who are sons of Alaba, call him (the said dog), (also thedogs who are) the sons of *Ri*ji (namely) *S*yâma, the black, *S*aba*l*a, of beautiful colors, Adhorâma, one who is black below, and Ulumbala, the powerful. Sârameya runs looking at s a m u d r a , the sky, wearing necklace and gold (n i s h k a m *k* a r u k m a m *k* a),—he who is Subîri*n*a and who is the best of dogs. (2.)

O Subîri*n*a, the best of dogs! Leave, Sirrah! leave (the boy). True it is Indra told thee to spy (s p â *s* a y a s v a) and bring the cows. Thou spied them and came back. He asked thee: "Hast thou spied?" Thou saidst "Spied." (Indra then said) "ask for a v a r a, boon." (Thou saidst) "I select **k u m â r a**," boy (that is I want to possess and trouble boys) (3).

Blandishing thine arms thou swimmest looking at the sky and wearing necklace and gold, (O thou) Subîri*n*a the best of dogs (4).

O Subîri*n*a, the best of dogs! Leave, sirrah! leave (the boy). True it is Saramâ is thy mother and Lohita thy father. O ye of the waters (born

in the sky whose names are) Teka, and Sasarama-*tanda* and Vitûla and Arjuna and Rohita! Dulâ is your mother and Mandhâkaka your father. Run down in the sky. Takshâ, the *k* a k r i n (he who has the *k*akra weapon) will beat you. (Therefore) do not come (here). (5).

O Sîsarama! Sârameya! Begone; salutation to thee, O Sîsara! Go away as swiftly as a strong horse. (6).

O Sîsarama! Sârameya! Begone; salutation to thee, O Sîsara! Let (one) dog eat another dog and not the purusha (man). (7).

Comparing the hooping cough to the barking of a dog and imagining the cough to have come from the cold moon, the lord of waters, it seems to be the moon-dog, the nightly prowler, that is sought to be driven away from the boy. The moon brings the cows, the summer rays, at the conjunction of the Orion with the sun.

I would identify Saramâ, the mother of Sârameya, with the star Rohinî or Aldebaran. According to the *Ṛig* Veda, the Panis or miserly beings under Vala carry away the cows of the gods and hide them in a mountain or fortress. The gods send their bitch Saramâ to go and find out where the cows are. Accordingly, she crosses the waters of the Rasâ and finds the Panis and the place where they had concealed their treasures and the cows. A very interesting dialogue takes place between them and her (X. 108), the purport of which is given below :—

Paṇis—With what intention has Saramâ come on this distant and tortuous journey? How did she cross the waters of the Rasâ? (1).

Saramâ—I come as Indra's messenger, desiring, O Panis, your great treasures. So, I was able to cross the Rasâ (2).

Paṇis—What kind of man and of what look is Indra? Let him come here and be the cowherd of our cows. (3).

Saramâ—No body can subdue him. Deep streams do not deter him. You will be killed by him. (4).

Paṇis—These are the cows, flying about the ends of the sky. Who would give them up without fighting? for, our weapons too are sharp (5).

Saramâ—Whatever be your weapons and the impenetrability of your stronghold, B*ri*haspati will not spare you (6).

Paṇis—We watch our well secured treasure. You have come in vain to this place (7).

Saramâ—"Let only the *Ri*shis come here fired with Soma, Ayâsya (Indra) and the ninefold Angirases; they will divide this stable of cows; then the Pa*n*is will vomit out this speech (va*k*a*h*)" (8).

Paṇis—If you have come from such terrible gods, let us make you our sister, do not go away (9).

Saramâ—I know nothing of brotherhood or sisterhood (with you). Indra and the Aṅgirases seemed to me anxious for their cows when I came; therefore get away from here; let the cows come out straight (*ri*tena),—the cows which B*ri*haspati, Soma, the pressing stones and the wise *Ri*shis (the Angirases) have found when hidden (10 and 11).

The cows and the wealth appear to be the summer rays. They disappear at the advent of winter, and it is fancied that the Pa*n*is, the powers of darkness, hide them in the Orion fortress, the Belt mountain. The sun Indra whose another name is B*ri*haspati,* thus losing the cows in winter, in which he is far away from the Orion, is fancied to have sent the star Rohi*n*î as his bitch, and thus sent, she enters

* This is clear from the manner in which the name B*ri*haspati occurs in verses 6 and 11 in the place of Indra, and from the fact that in the *Rig* Veda B*ri*haspati is called Valabhit, Gotrabhit, &c., names applied to Indra.

Rasâ, the winter nights and holds the dialogue with the guardians of the Orion, which is close to that star; and then when the vernal equinox comes she is fancied to have come back to Day—to sun Indra, and told him that the cows and wealth are hidden in the Orion. Then in one bound (for, after coming to the star Rohinî, the very next asterism is the Orion) the sun Indra alias Brihaspati rushes upon the Orion, with the Angirases who are his rays, and driving away or killing the Panis, releases the cows, the rays, or days, of summer. The epithets applied to the Angirases, viz. the Navagvas and Dasagvas* are applied to the Maruts; and when in II. 34 which is a hymn about the Maruts, they are called, in verse 12, the Dasagvas that were the first to bring and perform the sacrifice, Sâyana explains that the Dasagvas are the Angirases and that the Maruts took the form of the Angirases when bringing the sacrifice. This he does, evidently to suit I. 83, 4, in which the Angirases are said to kindle Agni and offer the oblation first, conquering the wealth and cows of the Panis. Thus he finds that the Maruts and the Angirases are identical, and yet he ingeniously makes a distinction between them. It appears to me that Brihaspati alias Brahmanaspati is the sun conceived as a High Priest, as a poet, with his rays as the seven Vipras or Rishis in imitation of the seven principal priests of sacrifice; indeed, in II. 24, 9 he is called Purohita, while Indra is the same sun conceived as a hero attended by the same rays as the warrior troop of the Maruts, and that notwithstanding the etymological conception of Brihaspati as poet, the lord of words, his martial aspect as the conquering sun, Indra, is not forgotten in the Rig Veda. Hence, the same descriptions which apply to the one apply to the other. Yet when two or more names are given to the same object, the force of the etymology of the different names (pourtraying it in several distinct aspects) is so great that in course of time the one object comes to be looked upon as

* These names mean probably that the Angirases, the rays, go or dart to nine directions, ten directions *i.e.* to all directions.

many. Even in the *Rig* Veda, II. 23, 18, it is said that B*ri*haspati opened the stall of kine with Indra for his ally (Indre*n*a yujâ), thus making a distinction between B*ri*haspati and Indra, though it is likely that the poet means that in doing the valorous deed B*ri*haspati was combined with his aspect as the warrior Indra.

The seven Angirases are the finders of the path of *Ri*ta (III. 31, 5 and 6). In many places Sâya*n*a unhesitatingly construes *Ri*ta as meaning sacrifice. I think the abode of *R*ita spoken of in the *R*ig Veda must be a specific locality in the sky. It seems to be the Orion, which is the sacrificial field of the Devas. In *R*ig Veda II. 24, 7, *Ri*ta and An*ri*ta are thus *constrasted*:—Añgirasas perceived the An*ri*tas, turned back, stood again upon lofty ways, and (becoming) *Ri*tâvans, cast on the rock a fire, which did not exist before, but which they blew forth from their shoulders (bâhubhyâm dhamitam). It is said in V. 11, 6, that the Angirases found out Agni concealed in a cave. This shows that Agni was found out like the cows and the wealth. All this may be explained from different poetical stand points. The summer light is conceived under several aspects, as the cows, the wealth, the fire Agni. In winter all these are taken away and concealed in the Orion castle or rock. But at the approach of the vernal equinox, the solar rays, Añgirases, the van guard of the sun, first spread over and catch hold of the Orion. Likening the rays to shoulders and seeing that the rays become *strong or fiery in summer, it is* fancied that the summer light or fire was generated by blowing the ordinary rays of the sun, just as fire is made ablaze by blowing *. In winter the ordinary rays go along with the sun to the south and finding that the path there is An*ri*ta, opposed to *Ri*ta, they turn back and come to

* In the geneology of mythical names occurring in the Samvarta-Maruttîya Upâkhyâna of the Asvamedha Parvan of the Mahâbhârata, a king named Suvar*k*as blows forth wealth by simply blowing his hand and thereby gets the name of Karam-dhama, and it was the wealth of king Marutta which the Pâ*n*davas obtain for performing their horse-sacrifice. Marutta's wealth may be identified with the wealth which the **Añgirases alias Maruts find, according to the *Rig* Veda.**

Rita, the Orion, the abode of sacrifice, and thereby become *Ritâvans*, and perform sacrifice by finding the concealed Agni in the Orion, nay by blowing forth Agni from their shoulders—that Agni, who, on the one hand, is the sacrificial fire to the gods, and on the other, is the fire of destruction thrown on the rock and castle of the enemy. The Orion *Rita* being in the higher or northern path of the sun, from the vernal to the autumnal equinox, that path may well be named the path of *Rita*.

In III. 39, 5, it is said that Indra, with the Navagvas and Dasagvas, found Sûrya, the sun, lying hidden in the darkness. Sûrya ordinarily means the sun; and if Indra too is the sun, phenomenally, as stated by Kumârila when explaining the Ahalyâ myth, there is the paradox of the sun finding the sun. In other places in the *Rig* Veda, Indra is said to have created the sun. This paradox can only be removed by supposing that Indra and other deities are invisible spiritual gods described by the metaphor of the sun, and therefore they transcend the sun whenever the veil of metaphor is lifted up. The Invisible God finds and brings back for us the sun from the womb of the darkness of Night or winter. Or, in the verse in question, Sûrya, the bestower (of desired things), may be taken to be either Agni, the fire concealed in the Orion, or the Orion Sacrifice that was in the night in winter.

The *Rig* Veda I. 62, 3 says that at the desire of Indra and the Angirases, Saramâ found food for her son (v i d a t S a r a m â t a n a y â y a g h â s i m); that Brihaspati cleft the mountain and found the cattle; and that the heroes (the Angirases) shouted with the kine in triumph. "The legend says that Saramâ agreed to go in search of the stolen cattle on condition that the milk of the cows should be given to her young ones"—Griffith I. p. 112. As Sârameya has been shewn to be the moon (vide pp. 180 and 181 *ante*), the milk obtained for him may well be taken to be the solar light reflected on the moon. The Rohinî star (Saramâ) is Prajâpati's wife. As the sun is one of the forms of Prajâpati and

as the moon is the son of the sun, the moon (Sârameya) may well be said to be the son of Saramâ.

The B*ri*haddevatâ gives a new feature to the story of Saramâ. It describes her as having been faithless to Indra, and therefore, as having been punished by him. On going to the Pa*n*is, she asked them for a drink of milk. "After having drunk the milk, she recrossed the Rasâ, and when she was asked after the cows by Indra, she denied having seen them. Indra thereupon kicked her with his foot, and she vomited the milk, and ran back to the Pa*n*is. Indra then followed her, killed the demons, and recovered the cows"—Max Müller's Science of Language II, p. 511.

This may be explained thus. The summer light is conceived by two metaphors, namely, cows and milk. The Rohi*n*î star goes into the night, that is, rises acronycally, and the milk given her is the light of the full moon, the summer light that disappears from us at that time of the year being fancied to have gone to the lunar globe. She drinks it, because, in the succeeding four months, the moon, *when with her,* is seen to be thinner and thinner, and finally becomes the new moon at the end of the last month when she comes back to the sun Indra, having fully drunk the moon Soma as the milk of self-sacrifice. The sun then kicks her with his foot, or conjunctional rays, and makes her vomit the same milk in the form of the summer light, which now reappears. So much about the milk metaphor. Now about the cow metaphor. Kicked by the sun, the star rises heliacally and runs back to the night, that is, to the point of her acronycal rising. Then, the sun runs and meeting her at the end of winter, pounces upon the bovine treasure in the Orion. Thus the B*ri*haddevatâ appears to spread the story over two years, whereas the *Rig* Veda confines it to one year.

The *words* which, Saramâ says, the Pa*n*is will be made to vomit out, may be taken to be another aspect of the cows.

The Aṅgirases are the sons of heaven (III. 53, 7), as the solar rays may well be said to be. In the Rig Veda the sun Indra is often called Aṅgirasvân *i.e.* he who has the Aṅgirases. This name may be compared with his other name Marutvân.

THE MARUTS, DITI AND ADITI.

The *Rig* Veda says (for instance, see II. 34, 2) that the Maruts are the sons of Rudra and that they were born within P*ris*ni's resplendent side. Rudra, as Agni, is the powerful sun of the bright half of the year, and the strong summer rays are his sons, the Maruts, whose power, as the darting or scorching rays, is emphasised by the description that they are armed with spears. They are always described in the plural and are a troop. Sâya*n*a takes P*ris*ni to be "the Earth, who in the form of a brindled cow was inpregnated by Rudra"—(Griffith I. p. 388). Prof. Max Müller has shown that P*ris*ni means a speckled deer (Chips. II. p 87). I take the speckled deer, the mother of the Maruts, to be the Orion, who is well known to be the Târâm*ri*ga or starry-deer-form of Sacrifice, vide Essay on Pravargya. As soon as the sun Rudra comes in conjunction with her, the Maruts* are generated; and as these powerful rays are fancied to be the cause of the summer rain, they, though sons of Rudra, attend upon the sun in his aspect as Indra, the rainer, and thereby make him Murutvân, one who has the Maruts

The *Rig* Veda (I. 170, 2) says:—

> K i m n a I n d r a j i g h â m s a s i
> b h r â t a r o M a r u t a s t a v a .
>
> O Indra why dost thou wish to kill us?
> (We) the Maruts are thy brothers.

This verse is susceptible of being construed as meaning that Indra wished to kill his brothers, the Maruts, and so, I have supplied the ellipse 'we.' As, to hate uterine brothers is not quite natural, it was supposed that the brothers whom Indra wished to kill must have been his step brothers, and so,

* The Taitt Âra*n*yaka I. 3, 3 says that Rudra-ga*n*a (the troop of Maruts), clad in white, come always with the Grishma or hot season. The same V. 4, 8 says that Âditya, the sun, is Pravargya and that his rays are the Maruts. *In classical* Sanscrit Marut means the wind and also the Devas.

a story arose (Râm. I. 46; and the Bhâgavata Purâ*n*a VI. 18) that Indra's step-mother Diti wanted to give birth to a son capable of killing Indra and becoming Indra in his place; but that Indra watched for an opportunity, entered her womb when she was asleep during mid-day and cut the half-developed embryo into seven bits and then each bit into seven parts. These 49 bits became the Maruts. Indra made them his companions. The Bhag. Purâ*n*a says that they were made one with Indra (sâtmyam prâpitâ*h*). Now, like the seven solar rays, the number of the Maruts is known to be seven, and the Aṅgirases also are spoken of as the seven Vipras. To show that the number of the solar rays should not be rigidly confined to seven—a number which seems to have been the outcome of the conception of the solar rays as the seven sacrificial priests of the sun—the seven seems to be multiplied by seven. In other words, the solar rays are the troop consisting of the many Maruts. Taking the grîshma season to be the midday part of the year, the Orion Diti (for, I take her to be the Orion,) sets at that time heliacally, and so, it is fancied she went to sleep. The sun Indra enters the Orion, *strikes the Belt which is in her womb*, and makes the Maruts, the strong rays of summer, to *come out and be his troop.*

The name Diti seems to have arisen as a necessary contrast to the word Aditi, like the word Sura in contrast to Asura. Aditi seems to mean akha*n*d*i*tâ, not cut, not breakable. It is a name of quality which may be applied to the vast effulgence of the Dawn or to the vast earth. That Diti, in correlation to Aditi, means one who is cut, is illustrated in the story of Indra's penetrating her womb and cutting off her embryo. *R*ig Veda I. 164, 36 enigmatically says:—'The seven unripened germs (sapta ardhagarbhâ*h*) are the retas or seed of bhuvana, existence. They stand everywhere at the ordinance of Vish*n*u. They, the seers wishing to be all round (pari bhuva*h*) with conceiving mind (dhîtibhir manasâ) pervade everywhere (pari bhavanti visvata*h*).' Sâya*n*a takes the seven

germs to be the solar rays. The original of 'unripened germs' is a r d h a - g a r b h â *h*. If we take a r d h a, not in the sense of half, but in its Vedic sense of place or house, the seven rays or the Maruts are the seven gharbhas or seeds having the Orion as their place, home. They are the retas or fructifiers, because, at their advent in summer, the winter beaten earth, permeated by the heat of the summer rays, begins to teem with animal and vegetable life, and so, it is said that they pervade everywhere. In course of time a r d h a lost its shade of meaning as *place* or home, and a myth arose that the seven rays were half or unripened garbhas or germs expelled from the womb. As Vishnu is the god of sacrifice, the Maruts begin to spread and pervade at the ordinance of Sacrifice-Vishnu, when the heavenly sacrifice is performed at the time when the Orion-sacrificial Vedî or altar is in conjunction with the sun.

In commenting upon *R*ig Veda III. 27, 10—'O Agni! the Ilâ of Daksha detains thee'—Sâya*n*a takes Ilâ to mean the goddess earth in the form of the fire-altar (V e d i - r û p â B h û m i *h*) and identifies her with Aditi, quoting X. 72. The Orion is the altar of the gods. She is Aditi, the vast constellation. As the heavenly soma juice seems to be the same solar rays personified as the vigour-imparting drink, the ten sisters, the ten fingers, are said to squeeze him out in the 'place, of Aditi' (A d i t e r u p a s t h e) where there is the hidden abode of the cows (G o *h* a p î *k* y a m p a d a m), IX. 71, 5. We have seen that the cow's place is the Orion Gotra, cowfold, in which the Pa*n*is hide the stolen cows, and by breaking which Indra or B*ri*haspati becomes Gotrabhit. In the adverse description, the Orion is the town cut asunder by the sun Indra alias Puram-dara. Yet, notwithstanding this feat repeated by him every year, the Orion remains the undemolished heavenly town; and so, in the friendly aspect, it becomes Indras's mother Aditi, exhibited under the metaphor of the altar bearing her son Indra, like the sacred fire. But the Orion cannot ever remain with the sun. She goes to the point of opposition in winter as if she was

inimical to Indra. This inimical aspect of the Orion seems to have been personified by the Paurâ*n*ics as Diti (the opposite of Aditi), from whom are born the Daityas, the powers of darkness personified as the demons opposing Indra. So, the inimical step-mother is cut through at the conjunction, to show that she is Diti. This adverse description is pregnant with the friendly description also; for, the step mother is converted into mother, by reason of Indra's coming out from her womb, simultaneously with her heliacal rising, and she is Aditi, having risen quite unhurt and giving her powerful sons, the Maruts, to attend upon the summer sun.

There are three classes of collective gods called in the plural, viz. the Vasus, Rudras, and Âdityas, who are located in the earth, in the aerial region (a n t a r i k s h a) and in the sky, respectively. It appears to me that all these are names of the solar rays which extend from the sun in the sky down to the earth The Vasus are the *pervading* or *golden* rays. The Maruts, whom I have identified with the *strong rays* of the summer sun, are often called Rudras, as they are sons of Rudra. Similarly, from another name of the sun, Aditya, they may well be called Âdityas. If as observed above, Aditi is the altar, Âditya means the son of the altar, *i e.* born of sacrifice. This name has been applied to several other gods including Varu*n*a.

Thus, as Indra's mother Aditi is the altar, his father Kasyapa may be identified with Yajña, the deified Sacrifice. In other words, the same sacrifice which, in the aspect of the altar *Ilâ* or Aditi (a feminine word), is mother, is, when conceived in the aspect of Yajña (a masculine word), father. *R*ig Veda IX. 114, 2 says :—

> O *R*ishi Kasyapa! Increasing the (sound of) chants by means of the praises of hymn-makers, pay reverence to king Soma, the ruler of plants.

The *R*ishi or seer of this Sûkta is said to be Kasyapa himself; but it appears to me that the author does not address himself as 'O *R*ishi Kasyapa!' He seems to address the deified Sacrifice Kasyapa to receive the Soma plant, the

king, the great atithi or guest (when the plant is brought to the sacrificial hall), welcoming him by means of the chants sung by the priests.

*R*ig Veda X. 72 says:—

"Eight are the sons of Aditi who from her body
sprang to life.
With seven she went to meet the gods: she cast
Mârtâ*n*da far away"—verse 8.
With the seven sons Aditi went up to the ancient
junction (upaprait pûrvyam Yugam).
She brought Mârtâ*n*da again for life and for death
(prajayai m*ri*tyave)—verse 9.

This seems to be the only place in the *R*ig Veda where the name Mârtâ*n*da is mentioned. If in the time of the *R*ig Veda this was one of the names of the sun as it is in the Purа*n*ic age, the verses may be explained thus: At the conjunction, the sun as well as the seven summer rays spring forth from Aditi, the Orion altar, the ancient meeting place of the gods where they received the sacrificial honours. But when the Orion rises acronycally she is fancied to have cast the sun far away, and gathering or withdrawing the seven rays from us she commences the journey back to the meeting place, viz. the Conjunction, which is described in two ways, one as though she herself went there with the seven summer rays, the other as though she called back the sun there, 'for life and for death,'—evidently for his going through the summer and then the winter of the new year. Thus, in summer, the Orion gives away her son, the sun, for life—for producing the prajâ or creation—and in winter to Death (M*ri*tyave)—not to be killed but protected by M*ri*tyu. In the Upanayana ceremony, the parent gives the boy to the protection of the deities Agni, Soma, Savitar, Sarasvatî, M*ri*tyu,* Yama, Gada, Antaka, the Waters, the Oshadhis, the Earth and Vai*s*vânara, vide Ekâgnikâ*n*da Mantras, II. 13—24.

* "Mrityave tvâ paridadâmi, Yamâye tvâ paridadâmi, Gadâya tvâ paridadâmi, Antakâya tvâ paridadâmi."

THE ASVINS.

"With Ushas, the Dawn, the daughter of the sky, the A*s*vins are united or go together."—R. V. I. 183, 2.

"O A*s*vins, we have crossed this darkness. Come along the paths by which the gods walk."—R. V. I. 183, 6.

Savitar, the sun, sends forth the chariot of the A*s*vins before Ushas, the Dawn.—R. V. I. 34, 10.

It is evident from these verses that the A*s*vins are the early morning flood of light, preceding, or indicating the first appearance of, the Dawn. I would take them to represent Agnîshomau, *i. e.* the churned Agni and the pressed Soma juice, the two immortal infants of the sacrificer. They are the light, and drink, of knowledge, with which to remove our darkness, ignorance, and are metaphorically seen in the earliest flush of dewy dawn. They lead man to his spiritual birth; and so they are the heavenly physicians.

The *R*ig Veda I. 181, 4 says that one of the A*s*vins is the victorious prince of sacrifice and the other the glorious son of heaven. Sâya*n*a takes the former to be the moon and the latter to be the sun. This goes to confirm the view that the A*s*vins are the Soma and Agni; for, the moon is the deity of the Soma juice, and the sun the Agni in the sky. In I. 182, 1, the A*s*vins are called the sons of heaven. They seem to represent the best in the day and night—the strong fiery light of the one, and the nectarian moonlight and star light of the other; and, in order to pay equal homage to these twins together as the first duty of the early riser, the early morning when night and day gently mingle together seems to have been selected as the time of the A*s*vins. When thus they were identified with day and night, the idea of their being the sons of heaven has had to yield to the idea that they are the sons of the sun, as day and night come from the apparent movement of the sun.

The story of their birth, found in *Rig* Veda X. 17 will now be examined. The verses are:—

Tvash*t*â duhitre vahatum K*ri*no*t*î-
tîdam vi*s*vam bhuvanam sameti.
Yamasya mâtâ paryuhyamânâ maho
jâyâ Vivasvato nanâ*s*a—(1).
Apâ gûhan am*ri*tâm martyebhya*h*
k*ri*tvî savar*n*âm adadur Vivas-
vate.
Utâ*s*vinâvabharad yat tadâsîd aja-
hâd dvâ mithunâ Sara*n*yû*h*—(2).

Very nearly following Prof. Max Müller's rendering of these verses (Science of Language Vol. II. p. 528), I would translate them thus:—

Tvash*t*ar makes a wedding for his daughter, thus saying, the whole world comes together. Yama's mother, the wife of the great Vivasvat, being wedded, disappeared *—(1).

They hid † that immortal woman from the mortals: making her savar*n*â, a woman of the same colour [as himself], they gave her to Vivasvat. She bore the A*s*vinau (the two A*s*vins, the word being in the dual). She left (behind) the Two,‡ the couple (*i.e.* the A*s*vins),—she (who is) Sara*n*yû, the running woman—(2).

Yâska "in order to explain the disappearance of Sara*n*yû says that the night vanishes when the sun rises"—Max Müller ibid p. 528. So, Yâska takes her to be the night, who at daybreak comes in contact with the sun, in other words, is married to him, but who disappears, leaving her children, the A*s*vins, who are the morning light.

* The original is nanâsa.

† The hiding is the reason for her disappearance from the view of the mortals.

‡ Not two couples. In classical Sanscrit, mithunam is always neuter and means the couple; but in the *Rig* Veda it occurs in the masculine dual, mithunau, an epithet often applied to the two Asvins.

It appears to me that the singular genitive yamasya is a *Khândasa* instance of vakanavyatyaya and means the dual yamayoh. If so, instead of 'Yama's mother', we should read 'the mother of the twins,' the twins being no other than the two Asvins. Indeed, their mother is called Yamasûh in *R*. V. III. 39, 3, which Prof. Max Müller (p. 531) renders thus:—

> "The mother * of the twins has borne the twins; the tip of my tongue falls, for she approaches; the twins [mithunâ, lit. the couple] that are born assume form—they the conquerers of darkness that have come at the foot of the sun."

Prof. Max Müller takes Saranyû to be the Dawn. After quoting the above verse he says:—

> "We might have guessed from the text itself, even without the help of the commentator, that 'the mother of the twins' here spoken of is the Dawn; but it may be stated that the commentator, too, adopts this view."
>
> "The time of the Asvins is by Yâska supposed to extend to about sunrise; at that time other gods appear and require their offerings, and first of all Ushas, the Dawn. Here, again, a distinction is made between the dawn of the air and the dawn of the sky, a distinction which it is difficult to understand."

If we bear in mind the ancient idea that our one year is one day to the Devas, the dawn of the sky spoken of by Yâska was most likely the star Rohinî (Aldebaran), at which or near which, the vernal equinox, the beginning of the day period of the year, was taking place in the olden time. So, Ushas, the Dawn, has two places, one in the morning flush of the atmosphere, the other in the red star Rohinî in the sky.

Who is right—Yâska, who takes Saranyû to be Night, or the commentator Sâyana, who takes her to be Dawn? It upsets

* No other twins than the two Asvins appear to be meant. She is Yamasûh because she gives birth to the Asvins as the twins.

all our notions of the *R*ig Vedic Ushas, the Dawn, to be told by the Vishnu Purâ*n*a * that Ushas is night, and Vyûsh*t*i, day; but the commentator of that Purâ*n*a supports this view by quoting the following Vedic text, viz:—Râtrir vâ Ushâ, ahar Vyush*t*i*h*. The word vyush*t*i occurs in the *R*ig Veda X. 41, 1, in connection with Ushas. That verse prays to the Asvins to come in their chariot at the vyush*t*i or flush of Ushas. Ushas is derived from the root ush, to burn, and denotes the dawn to be a burning or blazing goddess. Vyush*t*i also is derived from the same root with the preposition vi (thus:—vi-ush*t*i,) and means that which has *well* blazed forth. The verse means then:—'At the well blazing forth of the blazing goddess we invoke the Asvins.' In course of time Vyush*t*i became one of the names of the Dawn, she who blazes *well*; and compared with it, the name Ushas, meaning simply the blazing woman, suffered a defeat and was transferred to the Night, who too shines with starlight and moonlight but not so brightly as the Dawn, Vyush*t*i. The expression nisâ prabhâtâ means that the night itself becomes bright at the dawn. Similarly, the Rohi*n*î star may well be looked upon both as Night and Dawn, the former when it is in opposition to the sun and is seen conspicuously in the nights of winter; the latter when in conjunction with the sun, in the day period of the year.

I would, therefore, take Sara*n*yû to be the star Rohi*n*î. The regent of this star is Father Prajâpati, whose another name is Tvash*t*ar. It will be seen from the story of Prajâpati's love with his own daughter that the sun metaphorically represents Prajâpati. That story is as old as the *R*ig Veda itself; for, it is alluded to in I. 164, 33 '(Pitâ duhitur garbham âdhât'), and X. 61, 7 '(Pitâ yat svâm duhitaram adhishkan' ityâdi). Duhitâ, daughter, is derived from the root du*h*, to milk, and means 'she who milks.' There is the ancient idea (found in the *Kh*ândogya V. 8 and 9; the B*r*ihadâra*n*yaka VI. 2, 13;

* Ushâ râtri*h* samâkhyâtâ Vyush*t*is *k*âpyuchyate dinam II. 8, 48.

and the *S*unas*s*epa story in the Aitareya Brâhma*n*a) that man sacrifices himself in his wife in order to be born as son and that she is called j â y â because he himself is born in her again as son. Thus, the wife becomes the mother. By simply applying this idea to the mode of his spiritual birth through sacrifice, the fire-altar Vedî would, under one view, represent his daughter, by reason of his making or preparing her for the purpose of her drawing for him the milk of his spiritual life; under another, his wife, by reason of her bearing the mystical seed of his spiritual birth;* while under the third, she becomes his mother when in her he is born spiritually. This would explain why in *R*ig Veda X. 72, Aditi (*the fire-altar,* vide p. 190 *ante*) is said to be the daughter as well as the mother of Daksha. Vedî, the name given to the fire-altar, is derived from v i d , to know, and may have meant the same thing which in the Upanishads is called Vidyâ, in whom the knower is spiritually born.

I would take Vivasvân to be identical with Tvash*t*ar, and the wedding to be the spiritual wedding of himself with his own daughter. The name Vivasvân is taken to mean one who is radiant. But it seems to have also meant the sacrificer. *R*ig Veda I. 53, 1 says that Vivasvân's s a d a n a is where Indra is praised. So, it must be the place of sacrifice. In III. 51, 3 Indra is said to take delight in Vivasvân's s a d a n a. Agni, who is well known as the messenger of the sacrificers as he carries their oblations to the gods, is called, in I. 58, 1, Vivasvân's messenger. In II. 13, 6 it is said Indra gives boons to Vivasvân; and there, Sâya*n*a takes Vivasvân to be the sacrificer. The name seems to be derived from v a s , to dwell, and to have probably meant the g *r i* h a p a t i , householder.

So, Vivasvân, as a name of the sun, seems to depict the sun as a householder and sacrificer. The whole of the winter-beaten world anxiously looks forward to the sun's conjunction with the star *R*ohi*n*î and to his spiritual birth through her

* About the mystical seed vide *Dr.* Haug's *Introduction to the Ait.* Brâhma*n*a pp. 23—27, about Nâbhânedish*th*a and Prajâpati's sacrifice.

when he performs the sacrifice in the Orion sacrificial ground. The gods wed her to him by making her savarnâ, i.e. of the same colour as the sun, because the colour of the star Rohinî is reddish. They hide her from the vulgar view of the mortals, because she has heliacally set. For the same reason she disappears from their view. Thus wedded to the sacrificing sun, she gives birth to his divine sons, the twin Asvins, Agni and Soma, who are the light, and drink, of knowledge, capable of resuscitating men, from mortality to immortality—to spiritual life. Phenomenally, they are the summer heat and rain resuscitating winter beaten nature to summer life. Saranyû seems to mean s a r a n a s î l â, she who moves or flows, and may be taken to be an alias of Sarasvatî, who is the wife of Prajâpati, and who, indeed, is praised in verses 7, 8, and 9 of the same Sûkta, X. 17, in which the birth of the Asvins from Saranyû is described.

In subsequent time the etymology of Saranyû seems to have given rise to the myth that Saranyû ran away from her husband, as will be seen from the stories found in the Brihaddevatâ and the Harivamsa regarding the birth of the Asvins. The former is translated * by Dr. Muir as follows :—

> "Tvashtri had twin children (a daughter) Saranyû and (a son) Trisiras. He gave Saranyû in marriage to Vivasvat, to whom she bore Yama and Yamî, who were also twins. Creating a female like herself without her husband's knowledge and making the twins over in charge to her, Saranyû took the form of a mare and departed. Vivasvat, in ignorance, begat on the female who was left, Manu, a Royal Rishi, who resembled his father in glory. But discovering that the real Saranyû, Tvashtri's daughter, had gone away, Vivasvat followed her quickly, taking the shape of a horse of the same species as she. Recognising him in that form she approached him with the desire of sexual connection which he gratified. In their haste his seed

* Vide M. M. Kunte's Aryan Civilization p. 58.

fell on the ground, and she, being desirous of offspring smelled it. From this act sprang the two Kumâras (youths) Nâsatya and Dasra, who are lauded as Asvins (sprung from a horse)."

The story of the Asvins grew as time rolled on. The following story is narrated in Harivamsa, adhyâya 9 :—

Kasyapa had, by his wife Dâkshâyanî, a son named Vivasvat, the sun, whose wife was Samjñâ alias Surenu, daughter of Tvashtar. From her Vivasvat had two sons and a daughter, namely (1) Manu the Vaivasvata, (2) Yama and (3) Yamunâ (the river) ; the two latter were twins. The light of Vivasvat increased day by day, so much so that his body became scorched and black. His wife Samjñâ did not like this ugliness of her husband, and so, creating from her *khâyâ*, shadow, Savarnâ, or a woman like herself, and telling her not to reveal the secret to anybody, she went away to her father Tvashtar, who, however, chided her and refused to take her into his house because it was wrong on her part to have left her husband. To cover her shame she made up her mind to live incognito, and becoming a mare, (b a *d* a b â) went to the jungles of the Uttara Kuru country. Savarnâ alias *Khâyâ* so well personated Samjñâ that the sun never suspected her to be other than his dear wife. She gave birth to two sons (1) Manu, the Sâvarni, and (2) *S*anais*k*ara, the planet Saturn. There were thus four sons and a daughter in her charge. In her treatment of them, she was partial to her own children. Manu, the Vaivasvata, the son of Samjñâ, did not mind this, but Yama lost his temper and went to kick Savarnâ with his foot. She cursed him saying "may your *Karana*, foot, fall down." Trembling with fear Yama went to his father and confessing his folly begged him to counteract the curse. But Vivasvat said—"you have really done

wrong in going to kick your mother; but as you repent, may the flesh of your foot be taken away by insects to the earth and may your foot remain without flesh." Thus disposing of Yama's case, Vivasvat turned round to his wife and demanded the reason why she was not impartial to all his children. She then revealed the secret. Burning with rage, he ran to Tvash*t*ar, who, however, pacified him saying that it was his own burning light that was to blame, and that, if he wished, he would convert his charred form into a lovely form. The sun begged it to be done. Then putting the sun on b h a r m i (rotation or rotating wheel) Tvash*t*ar lessened his light, and created from this surplus light the twelve Âdityas, viz, 1 Dhât*ri*, 2 Aryama*n*, 3 Mitra, 4 Varu*n*a, 5 Am*s*a, 6 Bhaga, 7 Indra, 8 Vivasvat, 9 Pûsha*n*, 10 Parjanya, 11 Tvash*t*ar, and 12 Vish*n*u. Thus getting a lovely form, the sun went to the Kuru jungles, and there, finding his wife in the form of a mare, he became a horse and begat the A*s*vins (in the manner described in the B*ri*haddevatâ). *S*anais*k*ara became the planet, and Manu the Sâvar*n*i is still performing tapas expecting to become the Manu of the future Kalpa.

Thus, the poet of the Pura*n*ic school, as a moralist, has utilized the old story to teach the following morals:—(1) that the wife should not forsake her husband on any account; (2) that her father should not countenance bad conduct in her; (3) that sons should not be rude to their mothers; (4) that a mother, though she be a step-mother, should treat all the children of her husband alike; and (5) that the husband also should mend his defects.

I have already said that Tvash*t*ar and Vivasvat are identical. But these stories take them to be different beings, the one as father-in-law, the other as son-in-law. The object of these stories is to bring together in one place all the

children of Tvash*t*ar and Vivasvat, taking each name as a distinct personage. The names of these children have to be gathered from several *R*ig Vedic hymns far detached from each other. (1) There is in the *R*ig Veda a being called Tri*s*iras alias Vi*s*varûpa, son of Tvash*t*ar, and so Tri*s*iras was taken to be the brother of Sara*n*yû. (2) There is Yama Vaivasvata (son of Vivasvat), with Yamî as his sister; and these two were taken to have been born previous to the A*s*vins, the author of the B*r*ihaddevatâ apparently thinking that because III. 39, 3 says that Yamasû*h* bore the twin A*s*vins, Sara*n*yû must have been Yamasû*h*, mother of twins, even before she bore the A*s*vins as twins; but it appears to me that she is called Yamasû*h* by reason of her bearing the twin A*s*vins, and that the verse implies no other twins. The *R*ig Veda gives no matronymic to Yama and Yamî, but it was easy to suppose that the mother must have been the same Sara*n*yû, who, as wife of Vivasvat, bore the A*s*vins. (3) There is Manu called the Vivasvat in VIII. 52, 1, the Sâmvara*n*i*h* in VIII. 51, 1, and the Sâvar*n*i*h* in X. 62, 11, the two latter being matronymics, indicating him to be the son of Samvara*n*â or Savar*n*â. Taking Samvara*n*â as another name of Savar*n*â, the B*r*ihaddevatâ identifies her with the Savar*n*â of X. 17, 2, and takes her to be distinct from Sara*n*yû; and so, it states Manu to be the son of Savar*n*â, taking the epithet Vivasvat applied to Manu in VIII. 52, 1, to be intended for the patronymic Vaivasvata; still in consequence of the very name Vivasvat having thus been applied to him, it seems to have found it necessary to say that Manu resembled his father Vivasvat in glory, *i. e.* he was Vivasvat in glory. The Harivam*s*a, on the contrary, evidently takes Manu Sâmvara*n*i and Manu Sâvar*n*i to be two distinct Manus, calling the former the son of Samjñâ or Sure*n*u, which name it uses in the place of Sara*n*yû; and it adds Saturn, to the list of Vaivasvatas. How the planet Saturn became the son of the sun will be considered in another place. Tri*s*iras, Yama and Manu appear to be all names of the moon, the *R*ig Veda calling the moon

Trisiras in one place, Yama in another, and Manu in the third.

It appears to me, as already explained, that it is Saranyû herself that is made Savarnâ for the purpose of marrying her to the sun Vivasvat. The story in the Brihaddevatâ seems evidently to be the outcome of an attempt to incorporate in it, in a modified manner, the trait of the Vedic story of Prajâpati's running as a deer after his daughter. So, it changes the simple story of the Rig Veda, spreads the plot over one full year, and puts the birth of the Asvins at the end of it *i. e.* at the commencement of the new year, thus:—At the Conjunction the star Rohinî marries the sun, but she cannot always remain with him; she must rise heliacally and go away, and the Harivamsa says that she did so because she was unable to bear the heat of her husband, the sun. This description must, I think, be taken to apply, not to any daily phenomenon connected with the Dawn, but to the Grîshma or hot season in which the sun's becoming very hot coincides with his conjunction with the star Rohinî. So, as if unable to bear the burning sun, she goes away towards the night. As she goes more and more into the night from the time of her heliacal rising up to the time of her acronycal rising, it is fancied that she ran away from the sun, leaving with the sun the Dawn Savarnâ, who is of the same red colour as the star Rohinî. But at her acronycal rising, the sun setting in the west sees her directly opposite, and finding that she has run away far from him, he commences his career of running as a horse in order to catch her; for, after her acronycal rising the sun commences his journey towards her, and his running indicates that in winter he runs through day very swiftly. At last, the Conjunction comes back and joins the pair, and the Asvins are born. From the very fact of the twin sons being called Asvins, a name derived from a root from which asva, horse, is derived, it became necessary to make their parents horses, and the nose affair is apparently an invention in order to account for the Asvins' other name, Nâsatyau. What that name originally meant

is not clear; but the B*ri*haddevatâ evidently takes it as Nâsatya*h*, 'pertaining to nose,' like atra-tya*h* and tatratya*h*, 'he of here' and 'he of there.'

Trisiras. Now about Tri*s*iras, the son of Tvash*t*ar and the brother, as the B*ri*haddevatâ takes, of Sara*n*yû. Tri*s*iras is identical with Vi*s*varûpa, the Tvâsh*t*ra (son of Tvashtar), whose three heads Indra cut off (X. 8, 9). Vi*s*varûpa means one who has many forms. He is evidently the moon, who assumes different phases. As the Orion is the moon's house, the three stars of the Belt I take to be his three heads. On the newmoon day of the Conjunction the sun Indra kills the three-headed moon. In other words he presses the Soma in his own house, the Orion, and becomes the powerful sun of the bright period.

Yama and Yamî. Yama and Yamî are twins, brother, and sister. Yama is described in the *R*ig Veda as king. He is Vaivasvata (X. 14, 1), a patronymic meaning son of the sun Vivasvat. Prof. Max Müller summarises the description of Yama, gathered from the many scattered passages of the *R*ig Veda, "as the leader of the human race, as himself a mortal, yet as a king, as the ruler of the departed, as worshipped with the fathers, as the first witness of an immortality to be enjoyed by the fathers, similar to the immortality enjoyed by the gods themselves." Thus Yama who was mortal became immortal. From X. 14, we find that Yama is the gatherer of men, *i.e.* of the souls of the departed. He travelled on high and searched out and showed the path (to the other world) to many. He was the first to find the road to where our ancient Fathers have departed, and where reside Mâtali (taken to be Indra), Yama Varu*n*a, B*ri*haspati and our Fathers, called the Añgirases, Navagvas, Atharvans, Bh*ri*gus, Kâvyas. Verse 5 says—'Come, Yama! with them, rejoice at this our worship. I call Vivasvân, too, thy Father, hither'; and verse 8 addresses the departed thus :—"Meet Yama, meet the Fathers, meet the merit of free or ordered acts, in highest heaven. Leave sin and evil, seek anew thy dwelling, and bright with glory wear another body."

Thus, the Son God Yama resides in the highest heaven with His Father and the good souls: and no sinful man can go there. Phenomenally Yama seems to be the moon sprung from the sun Vivasvat. Every month the renewed moon comes out from the sun, from his evening twilight. He is mortal because he dies on every new moon day. But this is only a myth. As he is one of the celestials and has his home and soul in the starry Orion, of which he is the regent, he is immortal. Yama, the Controller, is the inward monitor—the educator of men's minds and the subduer of darkness, or ignorance.. To those who do not heed his teaching, he is M*ri*tyu, Death. But those who are suk*ri*ts, the doers of good acts, live with him for ever, along with the suk*ri*ts that went before them to Heaven.

In the Ka*th*a Upanishad, this Son God Yama most deservedly occurs as the teacher of the knowledge of immortality to the youth Na*k*iketas. I take Na*k*i-ketas to be derived from the same root from which nakta, night, is derived. Probably there was such a word as na*k*. If so, Na*k*iketas would mean 'he who twinkles in the night.' The twinkling stars are in the nightly darkness, but the moon removes it for them by giving his light, knowledge. Of all the stars, let us take Na*k*iketas to be the moon's star M*ri*ga*s*îrsha, either the Orion's head or the Belt. Rising heliacally, that star, let us fancy, was given birth to by Father Sun and was put on his career in the world. In six months, that is, in the middle and youth of his career, he goes to the opposition and finds himself in full night, in the full darkness of winter, in ignorance. But there he finds the autumnal full moon Yama, the king, and receiving instruction from him as his Guru, he turns sunward, god-ward, and reaches Heaven, the realm of blazing light, when he comes in conjunction with his Father, the sun. Thus, the sun is the metaphor for the Unseen Creator. The sacred fire known as Nâ*k*iketas, that is, the fire which Yama gave to Na*k*iketas, seems to be the fire of the knowledge of Brahman. Both

Soma and Agni are gods of self-sacrifice; and so, the moon Yama teaches the fire of self-sacrifice.

Like stars heliacally risen from the sun, so are we all born from the Creator unto a world in which we are lost in ignorance and go far away from righteousness, just as they go away from the sun. But as soon as each of the stars of the ecliptic comes, one after another, in conjunction with the light, knowledge, of the *full* moon, it begins its journey sunward, and, reaching him, offers itself up as an oblation unto him and becomes one with him, just as the churned fire is put into the Âhavanîya fire. Whereas the heliacally risen stars take one year to return to the sun god, the moon does the same in one month and repeats his self-sacrifice over and over, as if to teach the god-ward path again and again. And in the realm of God, the teacher and the taught are all one in Him, enjoying holy communion with Him, just as in daylight, say of the new moon day, the moon and the stars are one in the sun.

The Paurânics have made Yama a terrible subordinate god keeping the hell as a jail superintendent and tormenting the souls of the wicked according to their deserts. But they have not forgotten the serene, august, aspect of the Vedic Yama. They say that Yama resides in the heart and that if one has no differences with Him he need not undertake any pilgrimage to the Ganges or to the Kurukshetra. * Thus, stress is laid upon purity of heart, and pilgrimage is useless if the heart is not pure. Another oft-quoted text says that whereas the king punishes the open sins and crimes of men, it is Yama Vaivasvata who punishes men for secret and hushed up sins. † Thus Yama is a moral governor, the god of conscience. By the etymology of his name, he has every right to be identified with the Supreme Self in the aspect of Antar-yâmî, the In-controller—a name which the Brihadâranyaka Upanishad III. 7 applies to the Self that is in all things and in all creatures, controlling them (y a m a y a t i).

* Tena *k*ed avivâdas te mâ Gangâm mâ Kurûn gamah.

† Antahprakkhanna-pâpânâm sâstâ Vaivasvato Yamah.

The *Rig* Veda X. 10 contains a dialogue between Yama Vaivasvata and his twin sister Yamî. She coaxes him to marry her; and deriving an argument from the fact of their having been put together in the same womb, she says in verse 5:—"Even in the womb, our Savitar (father) god Tvash*t*ar,* the creator and shaper of all forms, made us dampatî, 'consorts.'" But with all her entreaties and arguments, Yama rejects the proposal, saying:—"They have called it sin that a brother should marry his sister, prepare thy pleasures with another."

This may be explained thus:—Rising heliacally, the Rohi*n*î star (taking her to be the daughter of the Creator Prajâpati because that god is the regent of that star) goes to the night, and meeting the glorious autumnal full moon Yama, she presses him to marry her, he being her brother because he too springs forth from the sun. But he rejects the offer and makes her go sunward.

I venture to think that the dialogue is the outcome of viewing Yama and Yamî from different etymological stand points. First, taking Yama to be a twin male, Yamî would be a twin female, and so he and she are brother and sister. Secondly, Yamî is, I think, capable of being construed as the wife of Yama, like the words Brâhma*n*î, the wife of a Brâhma*n*a; Indrâ*n*î, the wife of Indra; V*ri*shâkapâyî, the wife of V*ri*shâkapi; Varu*n*ânî, the wife of Varu*n*a. So, the word Yamî wants her brother Yama to make her his wife also. But, thirdly, there comes the etymology of Yama, from yam, to control, and decides the point. As the controller (of morality) he controls Yamî and directs her not to marry her brother, sister-marriage being prohibited. The other person to whom he refers her, must be the sun, to whom she must return at the Conjunction. Our Father is the only Lord to whom we brothers and sisters should like to be spiritually wedded.

* So, Yama and Yamî are here distinctly called the children of Tvash*t*ar. Their father Vivasvat must therefore be another name of Tvash*t*ar.

The etymon of Yama as the controller, seems to be indicated in his going to kick his step-mother. The person who wishes to kick naturally uses his leg, in preference to any other limb. That limb of Yama, which kicks well those who do not see all God's children alike, can only be the Self; and the so called curse, by which the limb became fleshless *i.e.* a mere bone, seems to pourtray the Self as immortal; as the bone, which is the most permanent part of man's body, may well be used as a metaphor for the permanent Self.*

Yama's two dogs.

The *Rig* Veda X. 14, speaks of Yama's two dogs, "blood-thirsty, broad-snouted, brown, four-eyed, pale and Sârameyau [the sons of the bitch Saramâ]. They are called the messengers of Yama......... The departed is told to pass them by on his way to the Fathers, who are rejoicing with Yama; Yama is asked to protect the departed from these dogs; and finally the dogs themselves are implored to grant life to the living, and to let them see the sun again." Prof. Max Müller* takes these dogs to represent Time, in its double aspect as morning and evening. Representing Time in all forms of its double aspect—as morning and evening, day and night, bright and dark fortnights, bright and dark halves of the year—the two dogs are probably indentical with the twin Asvins, who, in Rig Veda II. 39, are likened to two dogs, two goats &c., and who, in the view I have taken of them are Agnîshomau (vide page 193 *ante*). These two watch dogs have double pairs of eyes, one pair with which to see, like us, the open acts of men; the other pair with which, surpassing our powers of vision, to see their secret thoughts and deeds.

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* Vide explanation of the *Rig* Vedic story about the bone of *Rishi* Dadhyak.

BRAHMA-JÂYÂ.

*R*ig Veda X. 109 is a very enigmatic Sûkta. Its purport, consulting Mr. Griffith's rendering, may be stated thus:—

The boundless Water, Mâtari*s*van, the fierce-glowing (Fire), the strong, the bliss-bestower, the goddesses Waters, first born with *R*ita, spoke together in respect of Brahma-kilbisha, the sin of Brahmâ.—(1)

Without reluctance King Soma first of all gave back Brahma-jâyâ (to Brahmâ); Mitra and Varu*n*a followed (her); Agni the Hotar leading her by the hand.—(2)

They said [when doing so], 'This is Brahma-jâyâ; her â d h i, miserable situation, is indeed worthy of being taken up in hand (*i.e.* of being sympathised with); she did not (even) stand for the help of a d û t a, messenger'. Thus [by the merit of their taking her by the the hand and restoring her to her husband] was the kingdom of the Kshatriya [meaning evidently King Soma] protected.—(3)

The ancient gods, the seven *R*ishis who sat down to perform tapas exclaimed in respect of her (thus):—'Terrible is the wife that is restored (u p a n î t â) to Brâhma*n*a: in the highest heaven she bears unbearable [splendour].—(4)

The Brahma*k*ârin goes engaged in duty: he is the one limb of the gods. Through him B*r*ihaspati obtained his wife, as the gods the ladle brought by Soma.—(5)

The gods, the men, the truthful kings, gave back Brahma-jâyâ [to Brahmâ].—(6)

Giving Brahma-jâyâ back making [her] sinless with (the aid of) the gods " they shared the fulness

of the earth, and won themselves extended sway."—(7).

It will be seen that the being to whom his wife is restored is called Brahmâ, Brâhmana, and Brihaspati. Another name of Brihaspati is Vâkaspati, the lord or husband of Vâk, Word. Brihaspati's identity with the god Brahmâ alias Prajâpati is indicated by the fact of the latter being the lord of Sarasvatî alias Vâk. Taking the sun to be poet Brihaspati and his summer rays to be the words issuing from him, the star Rohinî or Aldebaran is the Word of words, as with the sun's conjunction with her the day period of the year was beginning in the time of the *Ri*g Veda. Being dedicated to Brahmâ alias Prajâpati, she is Brahma-jâyâ. When winter comes, this star, the light as it were of the sun, falls into night. It is fancied that the sun discarded her and did her a k i l b i s h a, or wrong, thereby. King Soma, the moon, the lord of night, protects her and restores her to the sun when winter ends. The other kings that take part in this act are evidently the stars. The gods, *Ri*shis, and the heavenly waters who also take part, appear to be the solar rays, which, as the evening twilight, first throw their light on the star Rohinî as if taking her by the hand to reunite her to the sun, removing from her by their sacred touch whatever uncleanliness the sun might have fancied to have seen in her during her sojourn in the night; and it is fancied that men also took part in the divine marriage by their ardently longing for the return of Rohinî to the sun. Soma, the moon, who restores the star to the sun, is Brahmakârî, devoted to Brahmâ, the sun, because he goes to the sun at every newmoon in order to obtain his light or knowlegde from him. The moon's kingdom is well governed if he gives succour to the distressed, like the Rohinî separated from the sun. But when restored, she becomes awfully grand by the splendour of the summer heat which comes immediately after her conjunction with the sun. The summer having thus come, the solar rays, as if life showered forth, spread and extend themselves everywhere.

The planet Mercury is called Budha, the knower. The reason for this is to be found, I think, in the fact of Budha's proximity to the sun, leading to the impression that by his knowledge and devotion he took up that position in order always to pay worship to the great Guru, the sun B*ri*haspati. He is mostly in the lap of the sun's dawn light or evening twilight; and therefore that red light, Rohi*n*î, is his mother, as his matronymic Rauhi*n*eya signifies. As he sets heliacally sooner and oftener than the other planets, and as the heliacal setting represents, esoterically, self-sacrifice in, and the becoming one with, the sun, the emblem of God, the poetical fancy arose that he must be the son of the moon of self-sacrifice. Hence the following story:—

Her son Budha.

> King moon, at the completion of his Râjasûya sacrifice, carried off Târâ, the wife of B*ri*haspati, the Guru of the Gods. As he refused to give her up, a terrible battle ensued, in which Sukra (Venus), the Guru of the Asuras, sided with the moon, while Rudra and other gods sided with B*ri*haspati. At last the god Brahmâ took away Târâ from the moon and restored her to B*ri*haspati. As she was then with child, B*ri*haspati said that he would not have another's embryo in her. She cast it out and it at once became the planet Mercury. All the gods admired the splendour of the child and asked Târâ whose son he was. From shame she remained silent; when, the boy, vexed at not being informed who his father was, prepared to pronounce a curse upon her. But the god Brahmâ prevented him, and ascertaining from her aside that the boy was the moon's son, named him Budha and established him as the planet.*

Another popular version, for which there must be the authority of some Purâ*n*a, is that when the moon was a

* Vishnu-purâ*n*a, IV. 6; Bhâg. purâ*n*a, IX. 14; Harivamsa 25; and the Kâsîkha*nd*a quoted in the Vâ*k*aspatya under the word Budha.

Brahma*k*ârin student under Guru B*r*ihaspati, the latter had to go abroad for a few months, leaving the student at home; that the latter fell in love with Târâ and that Budha was born to him. The child was adjudged to belong to B*r*ihaspati as his Kshetraja son.

It is impossible to conceive that unless a Vedântic riddle was concealed in these stories, they would have been preserved among our sacred literature. Can any king who performed the solemn Râjasûya sacrifice, can any student learning Brahmavidyâ under his Guru, act in the manner the moon is stated to have done? And further, think of the expelled embryo becoming the planet Budha. As already observed B*r*ihaspati's wife is not a woman of flesh; and therefore there is no adultery. She is Vâk, Word, representing the spiritual lady Brahmavidyâ. The Dawn who removes the nightly darkness and introduces us to the sun, the Self, represents Brahmavidyâ. The moon is on a career of self-sacrifice—we may call it his Râjasûya—in the dark fortnight, at the end of which he enters the dawn, as if loving that spiritual lady for the purpose of his spiritual birth; and the light, soul, which he pours to the sun on the new moon day, is fancied to have shot forth as the planet Budha. The story, however, in saying that the lady was Târâ, star, deals with the yearly dawn, viz. the star Rohi*n*î. That Târâ is identical with Rohi*n*î, is clear from Budha's matronymic Rauhi*n*eya. In winter when Rohi*n*î is in the night, the moon is fancied to have carried her off from the sun. At the Conjunction she is restored to him, and Budha is born when the yearly dawn Rohi*n*î is one with the daily dawn.

The *S*ânti contained in the Taitt. Upanishad for studying the Brahmavidyâ requires both the teacher and the disciple to say:—'May (Brahman) protect us together and nourish us together; let us do v î r y a m, valour, together; let us become brilliant and well read; let us not hate each other.' The *Kh*ând. Upanishad (I. 1, 10) says that what man does through Vidyâ, *S*raddhâ, and Upanishad, that alone becomes most valorous. Brahmavidyâ is such a profound

subject that even the teacher makes himself a co-student with his own disciple. As it requires one to regard all creatures as himself, there can be no completion of this knowledge if it is not always practised till death; and so, even the Guru is a lifelong student. The discussion that goes on between the teacher and the student about the pros and cons of a subject before the conclusion is arrived at, is valour or warfare, but without mutual hatred. The student takes the teacher's knowledge; both love her; and the enlightened Self, Budha, that is born through her is the Self of both—is the universal Self.

The Puranic stories above quoted make Brihaspati and Brahmâ to be distinct. But as we ascend to the Vedic literature we will find them to be identical. While the story found in the Aitareya Brâhmana makes Prajâpati (who is identical with the Purânic Brahmâ) love his own daughter Ushas, the dawn, whom the same story ultimately identifies with the star Rohinî, the Taitt. Samhitâ (II. 3, 5) makes her the dearest wife of the moon. It "relates that Prajâpati had thirty-three daughters, whom he gave to king Soma. Soma, however, frequented the society of Rohinî only. This aroused the jealousy of the rest, who returned to their father. Soma followed, and asked that they should go back to him, to which, however, Prajâpati would not agree till Soma had promised to associate with them all equally. He agreed; but again behaved as before, when he was seized with consumption"—Muir V. p. 264. This is how Râja-yakshmâ, the consumption of king moon, is explained. As Rohinî represents Brahmavidyâ, the moon is rightly devoted to her more than to others, and the consumption he gets is his attaining to the state of bodylessness—his performing self-sacrifice—as the result of his spiritual love of the spiritual lady. The moon's self-sacrifice is his y a k s h m â, worshipful quality.

AHALYÂ.

The Subrahma*n*ya formula, which praises Indra as Subrahma*n*ya, 'well worthy of praise', and in which he is called the jâra or lover of Ahalyâ, is contained in the Taitt. Âra*n*yaka (I. 12, 3—4) and other Vedic works (vide Dr. Haugh's Ai. Br. Vol. II. 382—384), and is as follows:—

Subrahma*n*yom! Subrahma*n*yom! Subrahma*n*yom!
Indra! âga*kkh*a, hariva! âga*kkh*a Medhâtithe*h*
Mesha! V*ri*sha*n*a*s*vasya Mene!
Gaurâvaskandin! Ahalyâyai jâra!
Kau*s*ika! Brâhma*n*a! Gautama! bruvâ*n*a!

Excepting the thrice repeated exclamation 'Subrahma*n*yom!', the other portion is translated by Dr. Haug thus:—

"Come Indra! come owner of the yellow horses! ram of Medhâtithi! Menâ of V*ri*sha*n*a*s*va! thou buffalo (gaura) who ascendest the female (avaskandin)! lover of Ahalyâ! son of Ku*s*ika! Brâhma*n*a! son of Gotama! (come) thou who art called!"

Dr. Haug is of opinion that this formula, which is used in the Agnish*t*oma and Soma sacrifices, is one of the Nigadas more ancient than the Rig Veda I. 51, the first verse of which says that Indra is mesha, ram, while the thirteenth verse says:—Menâ 'bhavo V*ri*sha*n*a*s*vasya sukrato!—'Thou, who art wise or the doer of good, didst become Menâ to V*r*isha*n*a*s*va.'

The verse I. 51, 1, simply calls Indra a ram and not the ram of Medhâtithi. The commentator of the formula construes 'Medhâtithe*h*' as '(Indra the god) of Medhâtithi.'* It must be stated, however, that Dr. Haug's rendering that Indra was ram to Medhâtithi seems to have the support of a Brâhma*n*a legend. Mesha means sprinkler

* Or the sentence may perhaps be construed as :—
'Come Indra! come, owner of yellow horses! to (the sacrifice of) Medhâtithi'. To Medhâtithi of the Gotra of Ka*n*va is attributed the Sûktas 18 to 23 of the first Ma*nd*ala of the Rig Veda.

(miha se*k*ane), and when Indra is called mesha, this simply means that he is the showerer of rain—of boons.

The epithets Kau*s*ika and Gautama may be taken to mean 'of Ku*s*ika or Ku*s*ikas', 'of Gotama or Gotamas' i.e. the Indra of the Ku*s*ikas and Gotamas—the deity praised and worshipped by them. In I. 10, 11, the *Ri*shi of which is Madhu*k*-*kh*andas of Ku*s*ika Gotra, Indra is addressed as 'O Kau*s*ika !' meaning evidently 'O thou (the deity) of the Ku*s*ikas'.

As regards the idea of Indra being the ascending buffalo, it appears to me that it is a variant of the old Vedic story found in the Aitareya Brâhma*n*a (which will be explained in the Essay on Creation), according to which Prajâpati becomes the *Ris*ya stag and loves his own daughter who becomes a deer. It will be seen there that Father Prajâpati is Creator in the metaphor of the sun when in conjunction with the Orion, and that his daughter is both the Dawn and the star Rohinî (Aldebaran), who, as shown in the Essay on the A*s*vins, is the celestial form of the Dawn. For the sake of the birth of the A*s*vins, the same sun as Vivasvân and the same star Rohi*n*î as Sara*n*yû were described as horse and mare. Here, the same sun as Indra is described as gaura, buffalo, whose another name is mahisha, which word means also 'the great' or mighty'. The sun Indra becomes mighty when he comes, in conjunction with the Orion, and as the star Rohi*n*î is near the Orion and is embraced at that time by the arms, rays, of the sun, he loves her and pours his tejas or heat, and thus the sun and the star Rohi*n*î become the parents of the summer milch-cow or rain cloud.

As bearing upon this idea and also upon the idea of the Subrahma*n*ya formula, I may bring in here verse 2 of *Rig* Veda I. 121, which is a hymn praising Indra. The first half of it says that He, the skilful worker, propped up heaven and poured forth the cow's wealth that nurtures and strengthens heroes; and then the second half says:—

Anu svajâm mahisha*h* *k*akshata vrâm
Memâm a*s*vasya pari mâtaram go*h*.

This may be rendered as :—

The Buffalo ogled his own daughter (svajâ), who is Horse's Menâ and is mother of cow.

Horse's Menâ means horse's mate i.e. mare. The Buffalo is Indra. Thus, there is the riddle of a buffalo loving a mare and the mare becoming the mother of cow. I think the same being is in one place called *Asva*, Horse, and in another V*ri*shan-asva, probably meaning the powerful Horse. Thus, reading I. 51, 13 and I. 121, 2, together, we find two ideas, one that Indra loved Menâ who is his own daughter, the other that he became Menâ to the Horse.

Regarding the *first* idea, Prajâpati's love of his own daughter is alluded to in two other parts of the *R*ig Veda (I. 164, 33, and X. 61, 7) and as I take the buffalo Indra who ogles his own daughter Menâ to be identical with the stag Prajâpati, it follows that Ahalyâ, in respect of whom Indra is mentioned as buffalo, is identical with Menâ. Phenomenally, Ahalyâ is the star Rohi*n*î and the sun Indra loves her when in conjunction with that star. In the Essay on Brahmajâyâ of *R*ig Veda X. 109, I have tried to show that the same star Rohi*n*î is Brahmajâyâ, wife of Brahmâ alias Prajâpati, and that Brahmâ is called B*ri*haspati and Brâhma*n*a. So, here in the Subrahma*n*ya, Indra is addressed as Brâhma*n*a Poet. B*ri*haspati means the lord of words, i. e. poet, and Indra is identical with *Bri*haspati (vide p. 182 *ante*).

Kumârila, who is anterior to *S*ankarâ*k*ârya, construes Ahalyâ as one who merges in Day and takes her to be Night (ahani lîyamânatayâ Ahalyâ râtri*h*).* He takes jâra to mean the ruiner or destroyer—he who causes jara*n*a or kshaya. According to him the jâra of Ahalyâ means the morning sun that destroys the night. But jâra, lover, cannot mean destroyer, but seems to mean one who *approaches*

* It is worth while quoting Kumârila in full as he explains both Prajâpati's love of his own daughter and Indra's love of Ahalyâ, together. He says :—" Prajâpati the Lord of creation is a name of the sun, and he is called so, because he protects all creatures. His daughter Ushas is the dawn. And when it is said that he was in love with her, this

his lady love.* The etymon of Ahalyâ as 'she who merges in Day' may be quite correct; but she may not necessarily be the night, as the dawn who comes at the end of night is loved by the rising sun and may well be said to merge in day. In the case of the dawn's celestial form as the star Rohiṇî, the meaning suits most beautifully, for at the time when the sun loves that star she is completely merged in day light and is therefore Ahalyâ.

But what religious lesson is there in saying that the daily sun loves his own daughter, the dawn, and the yearly sun the star Rohiṇî? The reply is that these are metaphors denoting higher concepts. The sun, full of light, represents the formless Creator, whose svarûpa, nature, is knowledge, and who is the all-knowing Mind, while the dawn represents Vâk, Speech, as she rouses men and most of the birds and animals from their deathlike slumber of the night, in

only means that at sun-rise the sun runs (abhyeti) after the dawn, the dawn being at the same time called the daughter of the sun, because she rises when he approaches. In the same manner, if it is said that Indra was the seducer of Ahalyâ this does not imply that god Indra committed such crime, but Indra means the sun and Ahalyâ (from ahan and lî) the night and as the night is seduced and ruined by the sun of the morning, therefore is Indra called the paramour of Ahalyâ" (Max Müller's H. S. L. p. 541, where the original Sanskrit version is given).

Ahalyâ may perhaps be derived in another manner. Ahan, day, becomes sometimes ahar in compounds, for instance :—ahar-pati, the sun as the lord of day; ahar-âgama, the advent of day; ahar-âdi, dawn, the beginning of day; ahar-gaṇa, a series of sacrificial days. And as l and r are interchangeable, we may perhaps take Ahalyâ to have meant Ahar-yâ 'she who goes to Day.' Prof. Weber, in a paper the purport of which is given in the *Indian Antiquary* for Octr. 1888 Vol. XVII. p. 302, considers the etymon of Ahalyâ in many ways and comes to the conclusion that she signifies 'clearness', 'light', 'Aurora', and that her Paurâṇic husband Gautama, 'very rich in cows', may be either the sun or moon.

* Kumârila derives jâra from the root jṛi, to rub, waste, the same root from which jarâ, old age, is derived. That root is included in group No. 3 of Prof. Max Müller's list in his *Science of Thought*. The list has another jṛi in group No. 119 *b*, meaning, to sing, from which is derived the Vedic Jaritṛi, singer. When the *Rig* Veda says that Agni is the lover of maidens (jâraḥ kanînâm, I. 66, 4) and the lover of dawns (ushasâm jâraḥ, VII. 9, 1),—when it says:—Prabodhaya jaritar jâram Indram (X. 42, 2):—O singer! wake up the lover Indra, it would, I think, be rather inappropriate to say that jâra means destroyer. Probably the word is derived from jar, to go, to approach, which is a root in group No. 118 of the list. The *Rig* Veda (X 3, 3) says about Agni thus:—Svasâram jâro abhyeti:—The lover *approaches* the sister (the dawn),

which there is no thinking and no wording, to the awakened state of thought and word and deed. In the *Rig* Veda the dawn is described sometimes as the mother cow suckling her calf the sun, for first comes the dawn and then the sun as if she brought him forth; sometimes as his sister; sometimes as his wife; and sometimes as his daughter, for what is the dawn but the light born from the sun? All these relationships would apply to the yearly dawn Rohi*n*î. The daily dawn by opening our view brings forth as it were all that is seen and named, while Rohi*n*î in conjunction with the sun is as it were the mother of animal and vegetable kingdoms, which are resuscitated and brought forth and nourished in the bright half of the year. Similarly, to the Creator as Mind, His faculty of speech, Vâk, is poetically daughter, sister, wife, or mother, nay He Himself is She in the aspect of flowing Speech, and all creatures and objects of the universe are words uttered by Him in conjunction with Her, for the Vedic mode of creation is by *naming*, and by *naming* out the universe He says 'I am all these', in the sense that He is the Self of all and loves them all as Himself. He himself is Father, Mother, and Son—Son because every creature is His son loved by Him as Himself. Vâk represents Brahma-Vidyâ in conjunction with whom the Creator has showered Himself as Son, the In-dweller, the spiritual Wealth, in every creature. All these ideas will be fully discussed in the Essay on Creation. The paradoxical riddle of buffalo, mare, and cow seems to mean this:—The Creator Indra is not buffalo but the *great* Mind; Menâ is not mare but Sara*n*yû or Sarasvâtî, the Mind's *running* aspect as Vâk, Speech; the cow is not cow but *word*, to be understood here as a collective name for all creatures who are all so many words or names worded out and enselfed by the all-loving Creator, by realizing whose all-love man becomes righteous. Therefore, Indra is Subrahma*n*ya, praiseworthy. His *ascent* as lover of daughter is a riddle derived from the name Prajâpati and means His spiritual eminence or high-soaring flight (vide Essay on Creation).

According to Professor Weber, Indra is called 'svasur jâra,' lover of sister, in another version of the Subrahma*n*ya formula. In *R*ig Veda VI. 55, Pûsha*n*, the solar god, is called the Son of deliverance and is spoken of thus:—'We praise Pûsha*n*, who is called svasur jâra, sister's lover; we praise mâtur didhishu, mother's suitor; may sister's lover, who is the brother of Indra and our friend, hear us.' The sun's aspect as rainer is Indra, while his aspect as maker of plenty is Pûsha*n*, and so the two aspects are brothers. Yama's reply to Yamî (p. 206 *ante*) shows that in the time of the *R*ig Veda sister-marriage was prohibited, and therefore it is highly improbable that mât*ri*-gamana and duhit*ri*-gamana were ever looked upon as anything but abominable sin. Our ancient poets were lovers of paradoxical riddles and one of the many ways of making riddles is to use words in their yaugika sense as opposed to the rû*dh*i. To the Creator as Mind, Vâk or speech is sva-s*ri*, his *own flow*, as the current of words; duhit*ri*, 'she who milks', as milking or drawing concepts from him; mât*ri*, 'she who measures', as measuring objects by naming them, for the name of an object is as it were the measure of some main quality peculiar to it; jâyâ, 'she who (conceiving concepts from him) gives birth' to names of objects. The Creator loves Vâk under all these her yaugika meanings; but under the rû*dh*i meanings he is not only wife's lover but paradoxically lover or suitor of sister, daughter, and mother.

Regarding the *second* idea, viz. that Indra became Menâ to V*ri*sha*n*asva, I take the latter to be the moon. Both the sun and moon, viewed with reference to their apparent daily-motion from east to west, are horses or birds; but viewed with reference to their circuit over the asterisms, the sun is a slow buffalo as it were, taking one year to do the circuit; while the moon is V*ri*sha*n*a*s*va, powerful swift horse, doing it in a month. The star Rohi*n*î is loved alternately by the sun and moon—by the former in summer when she merges in day, by the latter in the cold season when she is in night and when the moon the lord of night is

in his autumnal glory. According to one fancy, the phenomenon of her going to night is read as if the sun discards her and the moon protects her and joins her to the sun (vide essay on Brahmajâyâ). According to another fancy, as the moon is the lover of sun's light which is reflected on the lunar globe, and as the star Rohi*n*î is the celestial form of the sun's daughter, the dawn or solar light, there is the Vedic idea that Prajâpati married his daughter Rohi*n*î to king moon and that of all his wives the moon loves Rohi*n*î the most, as she represents Vâk, Vidyâ (vide p 212 *ante*). Therefore she is Indra-Prajâpati's svajâ, daughter, and the moon V*ri*sha*n*asva's wife Mena.* In Indra's loving her there is the paradox of his loving his own daughter, another's wife. But the poet takes care to say that Indra became himself the Menâ or wife of V*ri*sha*n*asva, so that by loving her he really loves himself and looks upon her husband the moon as himself, as husband and wife are one (the Vedic saying is:—ardho vâ esha âtmana*h* yat patnî). As the story deals with *celestial* phenomenon, it is all pure, sexless, *celestial* love. Indra is simply âtmakrîda*h* and âtmarati*h*. When the sun is in conjunction with Rohi*n*î, it may be poetically said he is Rohi*n*î-rûpî and so has become the moon's most beloved wife Rohi*n*î, loved by the moon when he is *new* moon. Fifteen days afterwards in the same month of Jyesh*th*a, the *full* moon loves the star Jyesh*th*â who (according to the list of stars in Taitt. Sam. IV. 4, 10) is another Rohi*n*î, the devatâ of whom is Indra. She is the starry form of Indra. The sun and moon are lovers of each other's light, which really is one light seen on the solar and lunar globes. Hence the paradox of the sun Indra being a jâra, setting the modesty of another's wife at naught and yet himself becoming that man's wife and

* Mr. Griffith, under *Ri*g Veda I. 51, 3, refers to a later legend according to which "Indra became himself the daughter of king V*ri*sha*n*asva". I think that when Menâ is the mate of Asva, the Menâ of V*ri*sha*n*asva must be his wife. But as poetically the sun's light is either his wife or daughter, so is moonlight either moon's wife or daughter, become so by the sun, as moonlight is solar light reflected. Anyhow both are lovers of light.

receiving a severe lesson on modesty; for let me bring in here another remarkable verse of the *R*ig Veda, viz. VIII. 33, 19. It is a hymn about Indra and the verse addresses him thus:— 'Look down and not up; stand with thy feet closely set; let none see what thy garment veils; for thou, the Brahmâ (Poet), hast become a female'.*

Now, viewing the moon as the upâsaka or worshipper of the Self in the sun, let us go to the Paurâ*n*ic to see how ingeniously he construes the Subrahma*n*ya. For the sake of his myth, suppose that he read Gautama-Brâhma*n*a-bruvâ*n*a as one compound word; it would then make Kau*s*ika i.e. Indra one who gave out that he was the Brâhman Gautama. This he could best do by taking Gautama's form; and as the words 'Lover of Ahalyâ! Kau*s*ika!' are immediately preceded by the so-made compound word, it became easy to assume that Ahalyâ must have been Gautama's wife for Indra's so personating him and loving her So, a story [Râmâya*n*a I. 48 and 49] arose that when Muni Gautama went to a river to bathe and say his prayer, Indra came in his form and loved his wife Ahalyâ. Gautama met him in that form and divining what he had done cursed him to lose his manliness and Ahalyâ to become invisible. The Devas made Indra Mesha-v*ri*sha*n*a.

The meaning of this myth seems to be this. To the knower, the knowledgeful *S*raddhâ or Faith in Brahman is the most beloved wife Vâk Ahalyâ yearning to unite in Day—in the spiritually brilliant Supreme Self. He contemplates Him as Self (p. 149 *ante*) and is, at the time of the upâsanâ, quite oblivious of anything else and is therefore as if submerged in water and absent. The Deity contemplated upon as Self can only appear as Self. Thus appearing, He accepts and loves the knower's Faith and is addressed as :— 'O Mesha! V*ri*sha*n*a!'—words both of which mean the showerer of the rain of immortality but which, joined toge-

* Adha*h* pasyasva mo 'pari, sam tarâm pâdakau hara,
mâ te kasa- plakau d*ri*san strî hi Brahmâ babhuvitha.

ther, give the paradox of Indra having become Meshavrishana. Phenomenally, on the new moon day on which the sun is in the region of the Orion and the star Rohinî, the moon bathes in the river of the solar light and says his Vedântic prayer of 'So 'ham asmi'. The sun Indra is in the form of the moon, because the Orion's Belt or Head with which the sun is at that time in conjunction is the moon's star. In that form he loves the moon's prayerful Vâk Rohinî offered up along with the whole of moonlight held upwards towards the sun and she becomes invisible, because she is now Ahalyâ, having merged in Day, and the moonlight also which is now wholly on that half of the *moon* which is *now* sunward becomes invisible, as no moonlight is seen on new moon day.

Words beginning with the letter 'a' are more susceptible of pun than others. Dividing the name Ahalyâ as A-halyâ, the following story, in the Râmâyana VII. 30, seems to have arisen:—The god Brahmâ says to Indra thus:—'I created the most beautiful Ahalyâ. Halyâ is (like a plough) crooked and ugly, but A-halyâ, the reverse of it, is most beautiful.* I was anxious to find a suitable husband for her. You thought that she ought to be your wife, but I placed her as a trust with *Ri*shi Gautama and he kept the trust inviolate. Being pleased with his strength of mind I married her to him. You then loved her.'

The object of reading Ahalyâ as A-halyâ seems to me to indicate that to a *Ri*shi living in a forest which is unploughed ground his Vedântic Lady Vidyâ is the goddess Aranyânî. Guarding her faithfully he becomes fit to wed her and makes her acceptable to God.†

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* Halyam nâmeha vairûpam halyam tatprabhavam bhavet.
Yasmân na vidyate halyam tenâ 'halyeti visrutâ.

† See p. 302 further on about Aranyânî. We shall have to speak about A-halyâ again when Râma meets her on his way to Sîtâ, the goddess of furrow or ploughed ground.

MA*N*D*Û*KÎ OR BHEKÎ.

In Chips II. p. 248, Professor Max Müller says:—

> "Bhekî the frog, was a beautiful girl; one day when sitting near a well she was discovered by a king, who asked her to be his wife. She consented, on condition that he should never show her a drop of water; the king forgot his promise, brought water, and Bhekî disappeared. This story was known at the time when Kapila wrote his philosophical aphorisms in India; for it is there quoted as an illustration."

The very manner in which the story is briefly alluded to in the Kâpila-Sûtras for illustration on a certain controversial point shows that the story had existed in detail. Accordingly we find it in detail in the Mahâbhârata Ara*n*ya-parva, adh. 122:—

> The king was Parîkshit of Ikshvâku's line, whose capital was Ayodhyâ. He met a most beautiful woman at a beautiful s a r a s or lake in a beautiful green forest where he went to bathe and quench his thirst, having been much fatigued by hunting after a deer. The marriage took place on the condition already stated and the queen was taken to the palace in a covered *s* i b i k â, palanquin. No water was allowed to be taken into her apartments. The minister, in order to find out the secret, caused a beautiful v a n a, park, to be prepared with a v â p î, pond, in it, filled with clear, nectarian water. He invited the king and queen to enjoy in it. The royal pair went on from one tree or scene to another and came suddenly upon the beautiful pond. The king who had apparently forgotton

the condition of the marriage said to his wife: 'Let us bathe in this beautiful pond.' They dipped, in it but the king alone emerged. He had the pond emptied, but the queen was not found; only a *mandûka*, frog, was found in it. Thinking that the frog must have eaten away the queen, he ordered the slaughter of all the *mandûkas*, frogs, and when accordingly many *mandûkas*, frogs, were killed, fear (bhaya) seized the remaining frogs and they ran to the king of frogs, mamed Âyu. He went in the form of a Tâpasa to king Parîkshit and said that the queen was his own daughter named Su-*s*obha*n*â (the Good-Auspicious Lady) and that she had disappeared from many a king before like this. He gave her back to the king, who thereupon took her as if she was the wealth of the three worlds.

It seemed to me that Bhekî in this story meant a star, and this view was confirmed by the following passage *from* a Nânârthakos*a*:—bhekas tu târake trishu varshâbhvi pumsyeva. Bheka, frog, is derived form bhî, to fear, because frogs, basking in the margin of a pool, get frightened at the approach of man or beast and disappear into the water. Similarly, the stars as if afraid of the sun, disappear into water, day light. One of the Jayâdi Homa Mantras, says:—

Sushum*n*a*h* sûrya-ra*s*mi*h* *K*and-ramâ Gandharva*h*, tasya nakshat-râ*n*y Apsaraso Bhekurayo nâma.

'The sun's ray is (called) Sushum*n*a (su-sumna),* good joy; the moon is Gandharva (the holder of that ray); to him the stars are the Apsarases (nymphs) named Bhekuris.'

This Mantra is the most ancient authority to show that the Vedic people were aware that the moon gets light

* Sumna means 1 a hymn, 2 joy, happiness, 3 favor, protection; 4 sacrifice.

from the sun (vide note at p. p. 104' and 105 *ante*). The good sun makes a sacrifice or gift of his ray to the moon, who takes it as joy, and becomes Gandharva (Gam-dharva), 'one who carries g o'. G o means many things, among others, cow, word, earth, ray, water. So, the solar ray is the cow of knowledge, the nectarian water, for which the moon thirsts; and as, in Vedic literature, Gandharva is always associated with the water nymphs, Apsarases, a name connected with a p, water, it seems to me that Gandharva, as the holder of water, was one of the oldest shades of meaning which that word was capable of. As g a m means also song the Paurâ*n*ics have it that the Gandharvas are masters of music; but the old shade of meaning is not forgotten, as the locality assigned by the Paurâ*n*ics to these mythical beings is the Himâlayas, which always carry water on their snow-clad peaks, from which numerous streams issue.

It will be seen that the Mantra calls the stars the Apsarases Bhekuris. Under one aspect, the blue sky is the sea containing the stars as the water nymphs, Apsarases. But take the solar light as a flood of water, and the aspect changes; the stars become frogs which can remain both in and out of water, out during the night when they are seen, and in, when afraid of the sun, they disappear into day light. The word Bhekuri seems to be derived from the same root b h î, to fear. But in referring to this very Mantra, the *S*atapatha Brâhma*n*a 9, 4, 16, quoted in the Vâ*k*aspatya under the word Bhekuri, says that the stars are called Bhekuris because they are the makers of b h â, or the bright twinkling ('B h e k u r a y o h a n â m a i t e b h â m h i n a k s h a t r â *n* i k u r v a n t i i t i'), taking the word evidently as compounded of Bhe-kuri. But this is a poetical derivation. The author may have known what the true etymon of the word was, but he shows how he can pun. It appears to me that the word must have been b h e k u or b h e k u - r a in the masculine, and b h e k u r i in feminine, like the word

karbu or karbu-ra, variegated colour, the feminine form of which is karburî.

I would take Ma*n*d*û*kî to be our old friend the star Rohi*n*î or Aldebaran, who has figured in so many stories as Vâk or Vidyâ, and who, as Ahalyâ, became, as we saw, invisible in daylight. Her husband Parîkshit seems to be king moon. It seems to me that this name was suggested by verse 12 of the Mu*nd*aka Upanishad, Kha*nd*a II, which says Parîkshya lokân &c. Parîkshit is the knower, who, looking about and testing (parîkshya), finds that the Lokas, worlds, earned by deeds done with selfish ends are not permanent. In Samsâra he hunts after Kâma, the deer of worldly desire, or we may say, the wild goose, and being unable to quench his thirst, finds the lake of vairâgya and the damsel Vidyâ. Phenomenally, let us suppose that the moon begins, with the month of Vai*s*âkha, his career of making the twelve months of the year and goes on hunting. In six months he arrives at the full moon of Kârtika. He there, as the knower, finds the star Rohi*n*î, who has come from her father, the sun. She seems to be metamorphosed as the frog-lady to denote that she is Vidyâ or Upanishad, to wit, the Mâ*nd*ûkya Upanishad, which is named after ma*nd*ûka. This name, ma*nd*ûka, seems to be the oldest commonly used for the frog. In a remarkable Sûkta (VII. 103) the *R*ig Veda compares the croaking ma*nd*ûkas of the rainy season to Brâhmans repeating the Vedas by paryâya, turns, that is, one set of Brâhmans repeating one sentence or verse and the other set the next, till the first, taking breath, takes up the third sentence and so on—a practice continued down to the present day; and it may also be stated that the regular study of the Vedas commences at the Upâkarma ceremony performed on the coming of the rainy season. The Mândûkya Upanishad may have been named after the Ma*n*d*û*ka, to show that she is an Upanishad, who ought to be repeated and studied over and over, as containing the pith of the Vedântic religion.

Ma*nd*ûka seems to be derived from m a *n d* to adorn, decorate, rejoice, and seems to indicate the frogs to be adorned with many colours—to be speckled—and to rejoice or be merry with their out-pourings. Indeed, the *R*ig Veda, in the Sûkta just referred to, calls the frogs by four names:—

G o m â y u , lowing like cow.
A j a m â y u , bleating like goat.
P *r i s* n i , speckled, spotted.
H a r i t a , of tawny colour.

Our story seems to have understood Ma*nd*ûkî as one who is well decorated and therefore shining well, handsome, beautiful, as indicated by her name Su-*s*obhanâ, a name meaning also good, auspicious. It is a name worthy of Lady Vidyâ. The story uses the word Ma*nd*ûka throughout and never the word b h e k a , though it is evident that the author had that word also in view, inasmuch as it is stated that b h a y a , fear, entered the frogs.

Thus, out of the two Upanishads similar in sound, viz Mu*nd*aka and Mâ*nd*ûkya, the name of the hero Parîkshit has been coined from the former and that of the heroine Ma*nd*ûkî from the latter; and Ma*nd*ûkî justifies her synonym Bhekî, when, the month of Vai*s*âkha coming on again, the moon puts her in the conjunctional light, water, of the sun, and she disappears in it. In other words on the new moon day which comes once a year when the sun is on a line or nearly on a line with the star *R*ohi*n*î, she and her husband the moon become one in the sun, the metaphor for the Supreme Self. From the conjunctional solar light, water, the moon is able to come out in a day as the moon of the bright fortnight, but the star remains heliacally set for some days, and so, the king is fancied to have lost his wife. As teaching the One Self, she can have no personality other than that of the Self; and so, when the Self in the sun is reached she disappears in Him. The moon ultimately realizes this fact, viz. that he too must set in the Self; and when he in his starry form, the Orion's Belt, sets in the sun, he holds Rohi*n*î, the star of Vidyâ, as the real wealth of the whole universe.

The story in the Mahâbhârata does not stop with the above account of Maṇḍûkî. It gives us an account of her three sons:—

When giving her back to the king, her father said that as a punishment for slipping away she would have bad sons. The king Parîkshit had by her three sons named Śala, Dala, and Bala. In course of time the king became old and went to the forest, installing his eldest son Śala. Once upon a time Śala went out hunting. The deer which he chased ran so swiftly that his charioteer said that only the two horses called Vâmîs or Vâmyas of *Ri*shi Vâmadeva would be able to overtake it. Śala went to the *Ri*shi and obtained the horses as a loan promising to return them soon; but finding that they were excellant horses, he was tempted to keep them for himself. The *Ri*shi waited for a month and then sent his disciple Âtreya to bring them; but the king refused to give them up. The *Ri*shi himself went and yet Śala refused to give them back. Then four Râkshasas came on the scene instantaneously and killed Śala. The people then installed Dala as king; but he too refused to give up the horses and shot an arrow, which instead of hitting the *Ri*shi, hit and killed Dala's own son named Senajit, a boy of ten years. By this Dala was the more enraged and took up another arrow to shoot the *Ri*shi; but his hands became stiff. Out of sheer despair Dala said—'Since I cannot kill him he seems to be endowed with long life; so, let him live long.' The *Ri*shi said, "Touch this Mahishî, Queen, with the arrow, and you will be freed from sin." The king did so and became a good man by the blessing of the *Ri*shi, who was moved by the entreaties of the good queen who had daily advised the king to seek truth from Brâhmans. He delivered back the horses.

Here the story ends and nothing is said about the third son Bala. From the general tenor of the story it seems to me that some esoteric meaning is concealed throughout. If Ma*nd*ûkî is Brahma-Vidyâ as already shown, her giving birth to bad sons is clearly a paradox.

Perhaps, without any intention to stultify the meaning of that section of the story which ends happily with the reunion of Ma*nd*ûkî with Parîkshit, another train of thought arose by looking upon her other name, Bhekî, from another stand-point. Her being afraid of water, the solar light, is simply a myth. She loves it and becomes one with the sun, the emblem of God. But taken outwardly, there is the description that she was afraid of light. It is only Avidyâ that should be afraid of knowledge; and so, our Lady, though Vidyâ as Ma*nd*ûkî, was capable of being looked upon as Bhekî Avidyâ. Let us now see what the Upanishads say about fear and how to get rid of it.

The B*ri*hadâra*n*yaka I. 4, says to this effect:—

> In the beginning, the Self existed as a Purusha, Man. Looking about, He saw nothing else except (him-) Self. He said 'I am' (Aham asmi); therefore He got the name of Aham, 'I' . . . He feared, like a man who is alone (in a wilderness infested with enemies); but He said, to himself—'Verily there is no cause for fear, for there is nothing else except me and fear comes only if there is a second' So saying, He gave up fear. But being alone, He did not find love; for, there is no love in loneliness (ekâkî na ramate). So, he doubled himself as man and woman (whom we may identify with Vâk), created all the creatures, and said—I am all these.

This beautifully teaches us that if each man makes himself one with all creatures in order to love them all as self, there is no cause for fear; there is oneness without his being alone—selfish; there will be universal love if mankind practises this teaching. The same universal love of one who

makes all creatures himself (yatra vâ asya sarvam âtmaivâbhût),* is taught in II. 4, 14 of the same Upanishad.

As the Supreme Self is the Ideal of universal love, the Ânandavalli of the Taitt. Upanishad says that when one is established in Him—that is realizes Him—there is no fear to him; but that if he makes ud aram antaram, even the smallest reservation in respect of Him (in favor of selfishness), there comes fear to him.

The Brihadâranyaka Upanishad (IV. 3.) speaks of the three states of man viz Jâgrat, wakeful, Svapna, dreamy, and Sushupti, complete dreamless sleep. The first two are compared to the two banks of a river of mixed pain and pleasure in which man like a fish tosses himself about to and fro ceaselessly—to the shoreless sea of atmosphere in which he like a bird goes round and round without rest—until by sheer exhaustion he hastens to the third state in which "he desires no more desires, and dreams no more dreams." The stand-point from which the first two states are condemned seems to me to be this. We commence life in an objective world full of diverse forms and of the differences and distinctions arising from them. Being embodied in the forms, each limits his self within his own form and sees, hears, touches, smells, and tastes all others for self aggrandizement—feeling pleasure when successful, and sorrow and fear when worsted and put down by those who are more strong and more crafty. Such is the selfish world in its accustomed wakeful state. In the dreaming state, although the outward senses sleep, the mind, saturated with the habit of the wakeful state, makes itself pleasant or miserable with the fantoms of the objects of that state, so wonderfully permuted and combined and so real-like,

* Cf. verses 6 and 7 of the Îsâvâsya Upanishad, which belongs to the same Sâkhâ as the Brihadâranyaka. Those verses say:—'He who sees all creatures in himself and himself in all creatures will not have remorse. To the knower who himself has become all creatures (by reason of his looking upon them as himself), where is there any moha, snare, any soka, sorrow, to one who thus sees ekatva, oneness?'

though unreal. Just as the mind creates by Avidyâ unreal fear, pain, or pleasure in dream, and experiences it as real, the pain or pleasure of the wakeful state is to a great extent the creation of the mind. When in a given circumstance one fancies he is the most miserable being on the face of the earth, another would feel he is quite happy. By this it is not meant to deny the reality of the sense of pain or pleasure. Much real pain is inflicted for the sake of imaginary pleasure, and real pleasure not learnt. Therefore, the objective world, so far as it is selfish, is not allayed until it is put to dreamless sleep in which man desires no more (selfish) desires and dreams no more (selfish) dreams. When the selfish world of man is put to dreamless sleep, there is then revealed his enlightened and knowing Self, about whom, immediately after the dreamless sleep, the B*ri*hadâra*n*yaka says to this effect:—

> When he, like a god, like a king, minds 'I am all this', that is his highest world; that is his (true) r û p a (beautiful) form, free from sin and fear. Embraced by the Prâjña Âtman, the Knowing Self, he knows nothing (else) outside or inside. That is his (true) form, "in which his kâma, wish, is fulfilled, in which the Self (only) is his wish, in which no wish is left,—free from any sorrow." *

The expression 'Like a god, like a king' may be compared with 'S a S v a r â *d* b h a v a t i' (*Kh*ând. Up. VII. 25, 2): 'He becomes Self-king.' The knowers who regard and love all creatures as self are self-kings, all in all; and in them is the harmony of the subjective and objective worlds—oneness not opposed to multitude and multitude not opposed to oneness.†

* He who truly minds 'I am all this,' will love all creatures as self. That is his highest world, in the sense that if he practises universal love here, he qualifies himself to enter the Supreme Self, who is the highest world. The original of 'the Self (only) is his wish' is Âtma-kâma, who seems to be the same as the Satyakâma and Satyasaṅkalpa of the *Kh*ând. Upanishad.

† The Visishtâdvaitins say that otherwise the s v â r a s y a or beauty of the simile of king would be lost. There can be no idea of king without people, and a good king ought to look upon all his people as self.

Now, the Upanishad of our Lady Ma*nd*ûkî is entirely devoted to the description of the three states of Jâgrat, Svapna, and Sushupti, in language highly enigmatic and mystic, and speaks of a fourth state, the state of the Self, as the allayer of the (selfish) world, as calm, as *S*ivam, good, as ekâtmyapratyayasâram, the essence or juice (consisting) of the conviction of One-Self-hood, and therefore as Advaitam, without a second (for the knower looks upon all as Self). 'That is the Self. That is to be known'. Thus the Self is the fourth state, which is encased as it were in the third, and which shines serenely when the outer world and its dreams are put to sleep.

I would take the three sons of Bhekî to represent the three states. Evil thought is accompanied by evil karma, deed, in the first state, which therefore is killed. The second state is impure in thought only; and as the impurity of the mind is due to its progeny, the evil desire Kâma, we may take the Da*s*a-varsha or ten-year-old son to be Kâma attended by the ten indriyas. When this evil Kâma is killed, the mind becomes fixed. The third state is simply the state of existence, of life, as in deep dreamless slumber man simply breathes. It is therefore Bala, breath, from bal, to breathe. It does not offend any body, and so it would appear nothing further is said about it than its mere existence. When evil Desire is killed and the mind becomes ni*s*kala, fixed, it becomes the arrow of ekâgratâ or keen singleness of purpose with which to study the Queen, who may be taken to represent either *S*raddhâ or Brahma-vidyâ. The great Teacher is Vâmadeva, the Lovely God, whom I would take to be the very Self of the fourth state of One-Self-hood. Upon Him the arrows of selfishness fall as impotent as upon an adamantine rock; and the defeated and educated man realizes Him to be the Immortal Eternal Victor. So, let us say in the words of the Kenopanishad :— 'Brahma*n*o vâ etad-vijaye mahîyadhvam.' —Be ye great only by this victory of Brahman'; and exclaim with the Paurâ*n*ics :—

J i t a m B a g a v a t â t e n a
H a r i n â l o k a - d h â r i n â .

About Vâmadeva's pair of horses, we have to go to Sûkta 15 of *R*ig Veda IV. The whole of that Ma*n*d*a*la is attributed to *R*ishi Vâmadeva. The Sûkta 15 is addressed to the god Agni and has ten verses. The first six verses praise Agni in the third person. Then, suddenly, a man in the first person speaks in the 7th and 8th verses thus:—

> When Kumâra, the Sâhadevya (son of Sahadeva) roused me with two bay horses I made no u d a r a m (I did not reserve or conceal myself), when called by him. (7)
>
> And straightway I took the two bay horses from Kumâra, son of Sàhadèva), who offered them to me. (8)

And then the remaining two verses address the A*s*vins, asking them to make Kumâra, son of Sahadeva, long lived.

As the Sûkta is attributed to Vâmadeva, the man who speaks of himself in the first person is taken to be that *R*ishi, who, it is supposed, got two horses from Kumâra, who, in order to be able to make the gift, is taken to have been a king of that name. Having got the gift, the Brâhman poet Vâmadeva asks the A*s*vins, it is said, to give long life to the king. But I would take the individual of the first person to be Indra, the sun, and Kumâra to be Agni, who is well known as going to the rising sun with our oblations, and who, in the Âtreya Ma*n*d*a*la, is called Kumâra (p. 158 *ante*). His father Sahadeva or 'He who is with God' may be taken to be the new moon of self-sacrifice who is with the sun god. On the morning of the 14th day of the dark fortnight, the moon's spiritual son—his own light or Self as Agni—is completely sacrificed or merged in the sun's dawn light. The two horses, appear to be the twin A*s*vins, who represent time in its twin aspect as the day and night, as the bright and dark fortnights and as the bright and dark halves of the year. The moon who is the maker of the month springs apparently from the sun and goes back

to him as though to offer to him through the Hotar Agni the completed two fortnights as horses. From the sacrificer's point of view, the moon may be said to be even the maker of days, as the tithis of the lunar month are calculated with reference to the moon's phases and his progress from one asterism to another. For this reason it would appear the moon is called A h n â m k e t u *h*, the denoter of days, in *R*ig Veda X. 85, 19, which I would interpret as describing the two fortnights thus:—

> The flag or denoter of days (the moon), becomes new and new, being born. He comes before the dawns. Thus moving on, the moon allots the sacrificial oblations to the gods and confers (on us) longevity.

The first sentence seems to pourtray the renewed moon of the bright fortnight, and the second sentence the moon of the latter part of the dark fortnight. The oblations are those of the newmoon and fullmoon days, and of the seasons.

So, at the end of the lunar month, the pair of the horses of the two fortnights offered to the sun by the Hotar Agni Kumâra, is not only an account of time rendered but also the essence of all sacrificial rites of the two fortnights put together. Receiving the horses the sun feels delighted, and sings the 7th and 8th verses; and in the 9th and 10th verses he asks the Asvins themselves to make Kumâra long lived. Time religiously spent here will be made by God the means of conferring eternal time on the worshipper.

As, thus, these two horses of Kumâra occur in the hymns attributed to Vâmadeva (one of the names of Rudra-Agni), they became celebrated as Vâmadeva's horses. The moral outwardly taught in this story is that he who retains another's property dishonestly, deserves death. An inner meaning may also be detected. If the two horses represent the Asvins it was right that the king kept them steadfastly and got his selfish state killed.

A*N*Î-MÂ*N*D*A*VYA.

The following story about Mâ*nd*avya is given in the Mahâbhârata :—

> Mâ*nd*avya was a very pious Brâhman. He sat in deep contemplation of the Supreme Self, at the door of his own hermitage in a forest. He was so much absorbed that he knew not what took place outside and what injury his own body received. While he was thus seated, robbers committed theft in a neighbouring city and were hotly pursued by the Rakshins, Police. Thus pursued, they entered the forest and concealed themselves in Mâ*nd*avya's hut. The Rakshins came in and asked him whether he saw the robbers, but receiving no answer they searched the hut, caught the robbers together with the stolen property, and placed them before the king along with Mâ*nd*avya whom they took to be a cunning accomplice that pretended to be a Muni. The king passed sentence of death on them all, and Mâ*nd*avya was impaled on the iron pin of the *S*ûla and left exposed to rot and wither. But in spite of the horrible impalement he did not die. His fellow Brâhmans came in the form of birds and enquired what sin he committed to be thus impaled. He said—'Whom should I find fault with? There is no other who sinned against me.' Many days passed and the Police found out that life still existed in him. Hearing this strange thing the king concluded that he must be an innocent Brâhman and ordered the pin to be pulled out from him; but with all their might the king's men were unable to pull it out, and in the attempt the pin broke (from the frame) and became firmly fixed in Mâ*nd*avya;

and from this fact he got the nick name of Anî-Mândavya, or Pin-Mândavya.

Is this a satire upon a deluded man who thought of becoming a Mahâtma by mad asceticism, but got piles as his reward? The humorous poet may have intended this outwardly, but the esoteric meaning seems to be quite different. The whole story seems to have been suggested by the Vedic formula Brahmanah anî-sthah which occurs in the Ekâgni-kânda Mantras in connection with the Upanayana ceremony. The boy, immediately after receiving the Sâvitrî verse 'Tat Savitur varenyam' &c. to which he is initiated, touches his upper lip saying—'I have grown * indeed. O Saumya! Prâna, Breath or Life—(he addresses his own soul)—Gaurd my svam (that is, what is mine, what is my whole property, in the shape of the Sâvitrî brahman or word which I have received).' I have elsewhere shown that the Sâvitrî verse contemplates the wisdom of our Father who became the One Self in all creatures alike. After touching the lip as above, the boy touches his ears saying the above quoted formula, 'you (the two ears) are established on the anî or pin of Brahman.' Haradatta explains that Brahman means here the Sâvitrî verse. So, on receiving the sacred verse, the boy says that it is a pin on which he wishes to establish his ears or sense of hearing. In other words, he pins his sense of hearing to the sacred word so that it may sharpen his intellect and make him grasp the sruti or lessons learnt by ear. This curious formula was capable of giving rise to the idea that a knower should be pinned to the pin, or ekâgratâ contemplation, of Brahman, the Self, and so, the Self, as pin, firmly attaches to the knower Mândavya, whose name is derived from Mandû, frog—a name wanting only the affix ka of the frog's other name Mandûka. This name shows that this story also is based on the Mândûkya Upanishad. Embraced by the Prâjña Âtman Mândavya knows nothing else outside or inside.

* Avridham from vridh to grow, to increase.

The fellow Brâhmans who accost him as birds are knowers of Brahman like him. Under verse 9 of chapter VI. of the Sanat-sujâtîya, Bhagavân *S*ankara quotes this *S*ruti:—

> Brahma ye vidvâmsas te pakshi*n*a*h*, ye 'vidvâmsas te 'pakshi*n*a*h*.
>
> They who know Brahman (the Self) are winged (*i.e.* birds); they who do not know (Brahman), are not winged.

Thus, in this story the knower is exhibited in two apparent paradoxes, one as impaled and fixed, the other as freed and flying everywhere. He who is inseparably fixed to the Self is freed from samsâra and is flying everywhere in the Self-World.

I shall attempt to give a phenomenal explanation also. When the dark period comes, the moon *R*ishi is seen in deep tapas as full moon, at the door of his own hut, the Orion. The robbers are the powers of darkness who, it is fancied, rob away the summer rays, wealth, and conceal it in the Orion. In six months thence, the Conjunction comes, when, the Rakshins, the conjunctional solar rays—the same as the Angirases of the Vedic story about the Pa*n*is—find the wealth and get the powers of darkness killed by the sun. In this newmoon day phenomenon, the moon also is fancied to be impaled to the pin, the Orion's Belt, the square of the Orion being likened to the frame of the *S*ûla with the straight Belt as its pin. The Orion is the Deer or sacrifice form of Prajâpati alias Brahmâ, and as the moon is the regent of the Belt M*r*iga*s*iras, the latter is the a*n*i or pin of Brahmâ to which the immortal soul of the moon is firmly pinned.

MÂNDHÂTÂ.

Mâṇdhâtâ, son of Yuvanâ*s*va, is considered to have been an emperor. The Bhâgavata-purana IX. 6 narrates this strange story about him:—

> Yuvanâ*s*va was childless. In order to get him issue, his priest Vasish*th*a performed a h o m a sacrifice and kept sanctified water in a vessel. But Yuvanâ*s*va came to the place of the sacrifice in the middle of the night when the priests were all fast asleep, and feeling very thirsty he drank away the sanctified water, which was of such infallible effect as to make even him, a male, big with child. A son was born by bursting open his belly. Having no mother to suckle him, the child filled the house with his cries. The priests said:—' O pity! The poor child cries for mother's breast. What shall he suck,—k i m d h â s y a t i'? Then, instantaneously, Indra came down and said:—'He shall suck me (m â m d h â t â). Child! Do not cry.' So saying, he gave his d e *s* in î, the pointer-finger, to the child to suck. As Indra said 'he shall suck me' the child became known by the name of Mâmdhâtâ. By the favor of the gods his father did not die (by the bursting of the belly), but obtained s i d d h i there only (*i. e.* in the sacrificial ground). Indra gave him the name of Trasadasyu, because he was a terror to the Dasyus.

The *R*ig Veda speaks of a person named Mandhâtâ (not Mâṇdhâtâ). The A*s*vins defend him in k s h e t r a - p a t y a, his mastery of the fields (I. 112, 13). In another part (R. V. VIII. 40, 12) the poet says:—' I have thus sung to Indrâgnî like the Fathers, like Mandhâtâ, like Aṅgiras.' Sâya*n*a takes Mandhâtâ to be Yuvanâ*s*va. Mâṇdhâtâ would

thus be a patronymic derived from Mandhâtâ. Trasadasyu also is a name oft-repeated in the *Ri*g Veda. It has been the work of the Purâ*n*ics to ponder over old Vedic names and weave them into riddle-like stories containing a hidden Vedântic meaning. Now, the word kshetrapatya must have enabled the Vedântic poet to understand Mandhâtâ to be a knower who mastered his kshetra, body, and obtained the enlightened Self as his spiritual son Mâmdhâtâ. Mâm is the dvitîyâ or objective case of the word Aham, I, which is a synonym of Âtman, Self; for, the *Kh*ândogya Upanishad VII. 25, in the Bhûmavidyâ taught by Sanat-Kumâra to Nârada, gives the two âdesas, viz Ahankârâdesa and Âtmâdesa, which are worth quoting in full:—

> "Now follows the explanation of the Infinite as the I: I am below, I am above, I am behind, before, right and left—I am all this."
>
> "Next follows the explanation of the Infinite as the Self: Self is below, above, behind, before, right and left—Self is all this."
>
> "He who sees, perceives, and understands this, loves the Self, delights in the Self, revels in the Self, rejoices in the Self—he becomes a Svarâj (an autocrat or self-ruler); he is lord and master in all the worlds."
>
> "But those who think differently from this, live in perishable worlds, and have other beings for their rulers." (Max Müller p. 124)

The Infinite Self who pervades everywhere and loves all creatures as Himself is preached to every one of us for the purpose of every one of us looking upon all others as himself. Every one of us should thus enlarge his self, for if he does not do so, he cannot view the others as himself. This enlargement of each one of us for being all in all enables us to attain to the Ideal, and when that is attained there can be no difference in quality between God and man: both are purity and love. There is then oneness of the Self ruling as

Svarâj, self-sovereign, below, above, behind, before, right and left. But if men do not knew and realize this oneness, there will be so many mutually discordant rulers limiting and putting each other in finite, perishable, selfish worlds. Therefore, the sanctified water that is drunk is the knowledge of the Infinite Self or Oneness, and *it* is drunk to allay the thirst of samsâric selfish desires which trouble us when we are in the darkness of samsâric night ; and the son born by bursting open the belly is the enlightened Self born away from all selfish thirst and hunger. As the enlightened Self, looking upon all as (him)-self closes his eyes virtually to the idea of another as disinct from himself, his supreme joy consists in enjoying Aham or Âtman—enjoying himself that has become one with the Infinite Self. So Mâm-dhâtâ means Âtmânam-dhâtâ. Such a man is emperor—as the Upanishad says, he is Svarâ*t*, Self-king. Indra's d e *s* i n î finger seems to be in disguise the â d e *s* a of the Self as taught in the *Kh*ândogya. The Self that is in that â d e *s* a or d e *s* i n î finger is the milk of immortality sucked by the spiritual child. The knower who has such a soul as his child, born by bursting the Samsâric belly of selfish desires, is really Trasadasyu, the fear of the Dasyus or the evil desires.

Phenomenally, the full moon of the night is one who has filled his belly with the drink of knowledge, solar light, with the result that on the new moon day his samsâric belly bursts, and he, as the new or child moon, is in the lap of the sun Indra, sucking his finger, ray.

SUPARNA.

In numerous places in the Rig Veda, Indra is said to drink the soma brought by a Syena, hawk, called Suparna the bird of good flight (I. 80, 2; III. 43, 7; IV. 26, 4, 5, 6, 7; IV. 27); and the son of the hawk (X. 144, 4). The sun and moon are two birds in the sky. Suparna appears to me to be the moon Soma, and the soma to be the summer light, which disappears at the advent of the dark half of the year and is restored to the sun Indra when he comes in conjunction with the Orion. The soma seems to be but another metamorphosis of the summer cows fancied to be confined in the Orion; and whereas in the story of the Panis (p. 183 *ante*) Indra (the sun) besieges the Orion and gets the cows released, the fancy is changed a little here and the moon is exhibited as conquering the Orion castle as full moon, as making it go sunward and delivering up its contents, the soma, to the sun at the Conjunction.

The place of the heavenly soma is guarded by a Gandharva (IX. 83, 4); and this Gandharva is probably the Gandharva guardian who is called the archer Krisânu (I. 112, 21; 155, 2; IV. 27, 3; IX. 77, 2). In X. 64, 8, three archers are mentioned, viz, (1) Krisânu, (2) Tishya, and (3) Rudra. The archer Krisânu (one of the names of Agni, who is identical with Rudra) seems to be the Dog star Sirius, the well known hunter. The devatâ or regent of this star is Rudra in the aspect of the hunter, Mrigavyâdha. Tishya is the third asterism to the east of the Orion. Rudra, the other archer, may be taken to be the star Ârdrâ, the regent of which also is Rudra, he being located both in Ârdra and Sirius. It is true that in the Brâhmana story about Prajâpati's love of his own daughter, Sirius figures as Rudra, the archer, who shot the Orion deer with the Belt as the arrow. But here another poetical fancy seems to be adopted, in order to suit the fancy that the Orion is the

place of the heavenly soma. As such it became a precious place to be well guarded, and the guardians are the above-mentioned stars, whose position to the east of the Orion's Belt, the star of the moon Soma, give to them, in their diurnal rotation, the appearance of their always following the Belt, as if guardin g the soma supposed to be secreted in it. The Taitt. Samhitâ I. 2, 7 mentions (1) Svâna (2) Bhrâja, (3) Añghâri, (4) Bambhâri, (5) Hasta, (6) Su-hasta and (7) K*ri*sânu * as the guardians of the soma and as receiving and protecting the cows given for purchasing the soma creeper. If these also are stars in or near the Orion, these names seem to have been coined for them as indicating their invincibility. Of them Hasta and Su-hasta may have been suggested by the cubit-like Belt.

It is said in *R*ig Veda VIII. 100, 8, that the bird rushed into an iron castle in the heavens, and brought the Soma to Vajrin (Indra). The castle seems to be the Orion, which the full moon besieges. In the fight with the guardians of the castle, the bird is struck by the arrow discharged by K*ri*sânu, with the result that a single par*n*am, quill, of the bird is loosened and falls out (IV. 27, 4). This may be taken to mean that when the falls moon comes in conjunction with the Belt, the Belt is, under one fancy, the arrow discharged at the moon by Sirius K*ri*sânu; under another, it and the other stars are the guardians obliterated and conquered by the full moon; while under the third, it is the moon's quill fancied to have been plucked in the fight and left on the spot. It is the moon's quill because it is his own asterism M*ri*gasiras.

The guardians of theSoma are appropriately called Gandharvas. Go means cow, word, or water; and Gandharva would mean one who holds the (summer) cows or the sacred liquid.

The Mahâbhârata I. adhyâyas 20 to 34, contains a very

* According to the commentator Bhatta Bhâskara (Vol. I. p. 177) these names mean (1) Sounder, (2) Shiner, (3) He who is the enemy of sin,, (4) He who routes enemies, (5) Hand, (6) Good-hand, and (7) He who thins (the ranks of enemies).

elaborate story about Suparna, alias Garutmân or Garuda, the bird that brought the Amrita, nectar, otherwise called the soma, for his step brothers, the snakes, by conquering Indra. It is as follows:—

For a sacrifice performed by Prajâpati Kasyapa, who wished to get a son, Indra brought a mountain load of idhma, faggot, a load suited to his great prowess, while the Lilliputian Rishis called Vâlakhilyas were able to bring only a small stick of Palâsa, feeling great difficulty in fording a small stream with their small load on their heads. Indra laughed at them and proudly jumped over them with his big load. They are described as aṅgushthodaravarshmanah and marîkipâh, *i.e.* as small as a thumb and as drinking the rays. They got angry with Indra, and performed tapas and a Homa rite wishing for the birth of a son to Kasyapa capable of surpassing Indra. But Kasyapa pacified them and settled that as there should be only one Indra according to the law of the god Brahmâ, the son to be born should not supplant Indra but become the Indra of birds. Kasyapa had two wives—(1) Kadrû, the mother of snakes, and (2) Vinatâ, a female bird. Once upon a time these sapatnîs, co-wives, saw Indra's horse at the sea shore and had a bet about the colour of the horse. Vinatâ said that it was pure white all over, and Kadrû, that its tail was black. By the time they saw the horse next, Kadrû, to gain her point, had got her sons, the snakes, to get into the tail and thereby make it appear black. Winning the bet by this deception, Kadrû made Vinatâ her slave. While Vinatâ was serving as a slave in a distant place, her son, the bird Suparna, the Indra of birds, was born, bursting himself out from the egg she had laid (and left behind). This bird shone like a sun, &c, &c. Carrying on his wings

his elder brother Aru*n*a who was vikalaṅga,* incomplete in limbs, he went to where his mother was, at the sea shore in the east, and became a help to her.

Once upon a time the sun god was displeased with the Devas, because when Râhu, the eclipse, grasped him, they did not come to his help. He became so angry as to begin to burn the worlds by his fire, the heat of which was felt even at midnight. But the bird Supar*n*a placed his elder brother Aru*n*a in the east, before the sun, and when so placed Aru*n*a lessened the sun's heat. Thenceforth Aru*n*a became the sun's charioteer.

Kadrû ordered Vinatâ to get her son Supar*n*a to carry her and her sons, the snakes, to the home of the Nâgas in the sea. Taking them on his wings he flew so high that the sun scorched them. But Kadrû prayed to Indra, who sent a copious shower of rain, which cooled them. At last Supar*n*a placed the snakes in a beautiful island called Râma*n*îyaka situated in Rasâtala, the netherworld. They then asked to be carried to other beautiful places to enjoy themselves. He questioned his mother as to why he was to do their bidding, and learnt that she had become a slave. He wanted her to ascertain from the snakes what they would name as the price of her release. Wishing to become immortal, and seeing that he was a very able bird, they said that she would get her release if her son should bring Am*r*ita, nectar, from Indra's heaven for them. The mighty bird started at once and asked his mother what food he should eat on the way. She told him to eat the Nishâdas but spare the Brâhman. He

* Aru*n*a is called Anûru, thighless. The reason for his being born incomplete is not stated here. The popular idea, no doubt based on some Purâ*n*a, is that his mother was so impatient to get a son as to hatch the egg prematurely, with the result that a thighless son was born.

asked her by what sign he should make out the Brâhman. She said that the Brâhman was like fire and would scorch his throat. Accordingly, on his way, the bird ate a group of Nishâdas who had their home in the bowels of the sea.

In the group, there was a Brâhman who had married a Nishâdî woman, and as he scorched the bird's throat and would not come out unless his wife also was spared, the bird opened his mouth and the couple came out. He still felt hungry, went to where his father Kasyapa was, and as instructed by him, he caught in his talons a huge tortoise and an elephant, who were always fighting with each other. With bent head the elephant was always pulling the tortoise (sadâ karshaty avâṅmukhah). In their former life they had been two brothers, named Vibhâvasu (the elder) and Supratîka, the younger. The latter wanted to live separately and demanded from the elder brother a division of the family property. The elder brother said that union was strength and that brothers should not divide. But as the younger insisted upon division, the elder brother cursed him to become an elephant and was in return cursed to become a tortoise (kûrma). In order to eat these two, Suparna alighted on a huge branch of a huge Rauhina tree, but the weight was such that it broke down. The *Ri*shis Vâlakhilyas were hanging by that branch head-downwards, performing a severe tapas. To save them, he took the branch in his mouth. With it in his bill and the tortoise and elephant in his talons,* he went to his father Kasyapa at Mount Gandhamâdana. Kasyapa told the *Ri*shis that the

* The original says that as the bird thus flew (uddînah) with a great weight (gurubhâra) he was called Garuda. This is not etymology, but pun.

bird was at an endeavour to save mankind, and that they should approve of it. Hearing this, the *Ri*shis left the branch and went to Mount Himavat to perform tapas. The bird then flew one hundred thousand yojanas, threw down the branch on a snow-clad mountain which was n i s h - p u r u s h a , bereft of human beings, and ate the tortoise and elephant on its peak. He then flew up to Indra's heaven, fought with and killed Bhaumana, the guardian of the Soma, and took the Soma vessel, routing the other guardians named A*s*vakrauda, Re*n*uka, Krathana, Tapana, Ulûka, *S*vasana, Nimesha, and Praruja. Indra himself came and gave the bird a blow with no less a weapon than his Vajra, but it was only able to take out a single feather, which the mighty bird condescended to give up in honour of the *Ri*shi (Dadhya*k*) with whose bone the Vajra was made. The bird told Indra that he must take the nectar down in order to release his mother, and that as soon as this object was gained, Indra might bring it back in any manner he liked. Accordingly, the bird delivered the pot of nectar to Kadrû and freed Vinatâ. The snakes went to bathe, preparatory to drink it; but Indra came unawares and took the pot away. So, the snakes were not destined to drink the juice of immortality. Supar*n*a is Nâgântaka, the killer of snakes.

As already observed, the soma-bringing bird seems to be the moon. The Taitt. Samhitâ I. 2, 9 addresses the Soma plant that is brought to the sacrificial hall (and is one of the forms of the moom Soma) thus: 'Become a hawk and fly. May not the Gandharva Visvâvasu and the wolves molest thee.' Aru*n*a not only means the sun but the morning glow. In this story Aru*n*a is the morning glow. Of the two ideas viz (1) that Garutmân is the full-fledged younger brother of Aru*n*a, and (2) that he placed Aru*n*a

before the sun, the first idea may have been a distinct fancy depicting the sun himself as Garutmân, and mixed up somehow in this story of the moon bird. The morning glow, contrasted with the full-fledged sun, is an incomplete bird as though the impatient mother-bird broke the egg too soon at the eastern horizon and got the morning light, and as though, from another egg, a mature one, hatched exactly at the time of sun-rise, the full-fledged sun burst forth. First rises the elder brother, the morning glow, Aru*n*a, and then the sun as if he is the younger brother. First comes into view the charioteer Aru*n*a, and then the sun. Thus, according to one fancy, they would be brothers; according to another, one would be the driver, and the other, the driven. In the second idea, the bird Garutmân, who places Aru*n*a before the sun as the sun's charioteer, must be other than the sun, and I take him to be the moon. Watching the night in the dark-fortnight, we see the moon comes first, and then the morning glow Aru*n*a as though the moon appointed him the charioteer to drive forth the sun. But the idea that, placed before the sun, Aru*n*a lessened the sun's burning light, cannot be explained by any daily or monthly phenomenon. To explain it we must have recourse to an annual phenomenon. The morning glow Aru*n*a, the red, is simply a masculine representation of the feminine Dawn, Ushas, whose starry form is the red star Rohi*n*î or Aldebaran (vide p. 195 *ante*). Let us take this star to be our Aru*n*a in the annual phenomenon. In summer, the sun becomes very hot. In the story about the birth of the A*s*vins (vide p. 202 *ante*) the Rohi*n*î star, as Sara*n*yû, is exhibited as the sun's wife running away from him, not being able to bear his intense heat; in other words, she rises heliacally, as if unable to be with the burning summer sun. In this story, as soon as the same star, as Aru*n*a, rises heliacally—that is, is seen at the eastern sky along with Aru*n*a's daily form as the earliest morning glow, the sun is fancied to be driven forth by it in the diurnal

rotation. The heliacal rising of the star is soon followed by the sun's Dakshi*n*âyna or southern career, and he becomes milder and milder as he goes gradually towards winter.

Let us now see what we can learn from Vedic sources (so for as I have been able to gather) about the Vâlakhilyas.

Between the 48th and 49th Sûktas of the 8th Mandala of the *Rig* Veda are inserted eleven Sûktas containing in all 78 verses, called the Vâlakhilyas. For what reason these eleven Sûktas were called Vâlakhilyas is not very clear. The Aitareya Brâhma*n*a VI. 24—28 contains the following story about these Vâlakhilya Sûktas:—

> "The gods after having perceived the cows to be in the cavern, wished to obtain them by means of a sacrifice. They obtained them by means of the sixth day. They bored at the morning libation the cavern with the bore mantra (nabhâka*) After having succeeded in making on opening, they loosened (the stones), and then, at the third libation, broke up the cavern by means of the Vâlakhilya verses, with the Ekapadâ as Vâ*k*a*h* Kû*t*a, which served as a weapon and drove the cows out."

The original for the cavern is vala. In the *Rig* Veda, Vala occurs as a demon, whose bila, cavern, containing the cows, is broken by Indra (I. 11, 5). According to Mr. Griffith "Vala is the brother of V*ri*tra, or V*ri*tra himself under another name, who stole the cows of the gods and hid them in a cave." V*ri*tra was ahi, snake, lying on the mountain; killing him, Indra freed the waters (I. 32, 1). It appears to me the summer rays which produce the summer rains or which melt the wintry snow on mountain tops are personified as the sun Indra's indriyâ*n*i, senses, or the powers of his knowledge, described as cows as well as waters fancied to be released from the Orion as soon as the sun strikes it at the Conjunction. Indra's name Purandara,

* Rig Veda VIII, 41.

the breaker of the town or castle, seems to mean that at the Conjunction the sun breaks the Orion, which is castle under one fancy and cavern under another. Vala or V*ri*tra, therefore, appears to be the power of darkness holding the Orion in winter and killed or driven away at the Conjunction. The *Satapatha* Brâhma*n*a quoted in Muir V. p. 96, says that Indra is the sun and V*ri*tra the moon, thus identifying the lord of the night with the power of darkness. The Orion is the starry form of the moon. The moon has two aspects, one as the demon of the night, and the other as the soul of sacrifice pressed out and drunk in the form of the soma. The good aspect of V*ri*tra is indicated when the Vâjasaneyins say about him thus—"In V*ri*tra were contained all the gods, all the sciences and all oblations" (Muir II. p. 384). The soma juice, the drink of knowledge, represents Indra's senses or powers of the knowledge of the Self, the In-dweller, who is to be realized and enjoyed by extracting Him from all phenomenal forms or bodies, just as the soma juice is extracted from the soma creepers. Indra Purandara, therefore, as the Ever First Ideal knower, breaks the cavern, the body, and liberates his cows whose milk is the Self. In other words, if man extricates his senses from the phenomenal world, they yield him the Self. As the Vâlakhilya Sûktas are mostly in praise of Indra, and as one of them seems to speak of the senses, as will be shown further on, they seem to have been viewed as the very powers of Indra for the sacrificer to break the cavern with. If so, were these Sûktas named Vâlakhilyas, because, with them, Vala, the cavern, is vanquished (k h i l î k *r i*)?

The Aitareya Brâhma*n*a, after stating the story about breaking the cavern, distinctly says that the Vâlakhilyas are p r â *n* â *h* and gives directions for repeating the Vâlakhilya Sûktas in a peculiar mixed manner for the purpose of making the breath and speech, eye and mind, ear and Âtman (the soul) of the sacrificer, who is spiritually regenerated in the sacrifice.

About the great sacrifice called *Syena-kit* (also called Garuda-kayana) in which an altar is constructed with a large * number of bricks, called dhenu, † milch cows, in the form of a hawk in a flying state with extended wings, the Taitt. Samhitâ V. 3, 2, 5 says :—

Sapta Vâlakhilyâh purastâd upadadhâti, sapta paskât; sapta vai *Sîrshanyâh* prânâh.

He places seven (bricks called) Vâlakhilyâs from the east (*to the* west,) seven *from the west* (to the east); seven indeed are the prânâh in the head.

Thus, like the Aitareya Brâhmana, the Taitt. Samhitâ also identifies the Vâlakhilyas with the prânâh. The commentator, Bhatta Bhâskara, says that the seven pranâh in the head are kakshurâdi, sight and other senses.‡ This takes us directly to the Brihadâranyaka Upanishad II. 2, which quotes an old verse about the Seven *Ri*shis in the head of man and says that they are the two eyes, two ears, two nostrils, and the mouth, and that these seven are the prânas. Thus the prânas, though well known as five, viz: prâna, apâna, vyâna, udâna, and samâna,, are mentioned in the places above referred to as seven ¶ and mean the senses or rather the manifesta-

* If one performs this sacrifice for the first time, 1000 ishtakâs, bricks, are used; for the second time, 2000 bricks; and for the third time, 3000 bricks (Taitt. *Sam.* V. 6, 8.)

† The text is :—Ishtakâh dhenûr yajamânah kurute.

‡ Bhatta Bhâskara seems to say that these seven bricks are technically called Vâlakhilyâs either because they are placed in the vâlasthâna of the bird-like altar or because they are named after the Vâlakhilya *Ri*shis. This portion of his commentary, however, is not yet printed and the manuscript is not free from errors. According to a Srauti whom I consulted, seven bricks run from the head down to near the tail, and the other seven from there up to the head. According to Sâyana, the bricks are named after the Vâlakhilya *Ri*shis, who, he says, saw the two sets of Yajush formulas 'Mûrdhâ 'si rât' and six others, and 'Yantrî rât' and six others, repeated respectively when placing the two lines of bricks.

¶ The Mund Up. 2, 1, 8. and Mahânâr. Up. 8. 4. say :—From Him sprang the seven prânas, the seven rays, the seven samits and the seven homas or jihvâs (of Agni).

tion of the soul prâna by means of the senses. The Taitt. Samhitâ V. 1. 10, 4 says that the prânas are the Devas; and further on (V. 2, 2, 1) that the prânas are the Visvedevas. This is said in explanation of the Visvedevas mentioned in the following verse found in the Taitt. Samhitâ IV. 2, 3:—

Udu tvâ Visvedevâh
Agne bharantu kittibhih
Sa no bhava sivatamah
supratîko vibhâvasuh

Agni! May the Visvedevas bear thee with knowledges. May thou, who hast a lovely form and bright wealth, become extremely good to us. *

In the *Katha* Upanishad V. 3, the Visvedevas are used in the sense of the senses, which are devas, shiners, as they are the vehicles of knowledge

The formula in the Taitt. Samhitâ I. 4, 2 and 3, about making an offering to Prâna and Apâna, says that all the indriyas, senses, are divyas and pârthivas, heavenly and earthly; and these are explained in the Taitt. Samhitâ VI. 4, 5, to be the Devas and men; the former, according to Bhatta Bhâskara, are the jñânendriyas and the latter the karmendriyas. In the same formula, the Devas are called Marîkipâh, who are explained in the Taitt. Samhitâ VI. 4, 5 to be the solar rays:—

Âdityasya vai rasmayo
Devâh marîkipâh.

Bhatta Bhâskara takes these Devas to be residing in the solar rays; and as pa has the double sense of guarding and drinking, he explains marîkipâh to mean either 'they who guard the sun who is marîkimân (having rays)' or 'they who guard the solar rays as well as drink them'. This very epithet marîkipâh is

* This verse must have been pondered over by the author of our story, in which the elephant and the tortoise, whom I shall try to explain further on, are called Supratîka and Vibhâvasu, names of Agni in this verse.

applied in our story to the Vâlakhilyas. What it was capable of meaning will be stated further on.

The so called Vâlakhilya Sûktas are attributed to several fanciful *Ri*shis, viz. hymn I to Praska*n*va, II to Push*t*igu, III to *S*rush*t*igu, IV to Âyu, V to Medhya, VI to Matari*s*vâ, VII to K*ri*sa, VIII to P*ri*shadhra, IX and X to Medhya again, and XI to Supar*n*a. All these are said to be the descendants of Ka*n*va. Verse 4 of VII addresses the Kâ*n*vâyanas themselves like this:—

> O Ye Kâ*n*vâyanas! Ye are Su-devas, who travel "through life on life" (vayo-vayo vi-*k*ranta*h*). Ye have travelled like horses (a*s*vaso na *k*aṅkramata).

The next verse is extremely difficult and enigmatic:—

> Then they made (sang) the great fame of Sâpta who was not yet full (na anûna*h*); and the dark ones "rushed along the paths, so that no eye could reach to them."

Vayas means not only a period of life but also a bird, and so, if vayo-vaya*h* can be taken to mean 'flying and flying,' the Kâ*n*vâyanas may be taken to be the morning rays, coming on swiftly like birds and horses and singing the praise of the not yet full-fledged rising sun. On their advent, the dark ones, who are evidently the powers of darkness, rush along the paths and disappear at once. As the sun's horse is called Sapta (*Ri*g Veda I. 164, 2), our story seems to have construed the not yet full Sâpta as 'he who has Sapta' to drive, and therefore the sun's charioteer Aru*n*a, who, we saw, is an incomplete bird. But seeing that even in the Taitt. Samhitâ, the devas are used as the prâ*n*as or senses and that the horses also are esoterically the senses—good horses when well controlled, and bad ones when not controlled (Ka*th*a. Up, 3, 4), the verse 4 was susceptible of being viewed as meaning that the Kâ*n*vâyanas were good souls, Su-devas, having the devas, senses, made good and pure. Unless some portion or other of the Vâlakhilya mantras could be

understood as referring to the senses, the applicability of those mantras to the ritual of making the senses of the sacrificer would not exist.

In Sûktas VII and VIII of the Vâlakhilya mantras, the bounty of a being named Dasyave-v*ri*ka, the wolf or tearer of the Dasyus, is highly extolled. The white oxen given by him "are shining like the stars in heaven, so tall, they seem to prop the sky." His bounty is exhaustless and "its fulness is as broad as heaven." He is stated to be the son of Pûtakratu. Immediately after praising the bounty of Dasyave-v*ri*ka, Agni, the bearer of the oblations, is praised as being the great Sûra (sun) shining with his resplendent flame, ay the Sûrya (sun) shining in the sky. Thus, Agni, the sacrificial fire, is identified with the sun, the source of fire in the sky. Likewise, the moon would be identical with the sun Agni, if we look upon the moonlight as the sun himself reflected. Man, if righteous, is God reflected. Verse 2 of the Vâlakhilya Sûkta X is most sublime in preaching the One God as all things. It says:—

"Kindled in many a spot, still One is Agni; Sûrya is
One though over all he shineth.
Illumining this All, still One is Ushas. That which is
One hath into All developed." Griffith.

The original of the last sentence is:—E k a m v â i d a m v i b a b h û v a s a r v a m . The One hath become all this. Thus, by the metaphor of fire, sun, and dawn, the Unseen One, who is the Self that has entered into all, is preached; and this is another reason no doubt why these Vâlakhilya mantras are used in putting the purified prâ*n*as, and above all, the Âtman, into the sacrificer.

It appears to me that Dasyave-v*ri*ka is the moon, identical with Agni, inasmuch as he has Agni, the solar light, as his Self, and that the Supar*n*a of our story is Dasyave-v*ri*ka himself changed in name. Pûtakratu means 'One who has pure sacrifice.' It is by becoming such a one, that is by performing a holy sacrifice, the Ka*s*yapa of

our story gets the bird Suparna as his son, that is, churns out the fire, the Self, from within himself. As Suparna is the full-fledged bird, so is Agni called Anûna, full, and Su-*k*andra, beautiful, (*Rig* Veda I. 146, 1; II. 10, 6; IV. 2, 19; VI. 17, 4). The Taitt Samhitâ IV. 1, 10, 5 has a formula in which the bird-like altar is praised as Suparna and as being the embodiment of all the Vedic mantras and rituals, and he is asked to fly up to Heaven (Divam ga*kk*ha, Suva*h* pata); and the same in V. 1, 10, 5 explains that by repeating this formula the sacrificer is made to go to Suvarga, Heaven. In the Jayâdi-homa mantras (Taitt. Sam. III. 4, 7,) Suparna is identified with Yajña, Sacrifice, with Dakshinâ, largess or charity, as his consort. Agni, the churned fire, is Yajña, inasmuch as he is the oblation offered into the Âhavanîya fire (vide p. 27 *ante.*) The Taitt. Samhitâ I. 6, 3 says:—'May Yajña ascend to Heaven. May Yajña go to Heaven. May Yajña go to the Devas by the path of Devayâna.' As it is the knower who goes to Heaven by the path of Devayâna; as he should regard himself as Yajña, Sacrifice; and as the bird signifies the knower (vide Vedic text quoted at p. 236 *ante*), the bird-like altar seems to represent the sacrificer himself regenerated and endowed with subdued and purified senses, with Agni placed in the middle as his Self. He thus becomes Agni and flies up to Heaven, which is the All-pervading Supreme Self Himself as the Infinite World. The Taitt. Samhitâ V. 7, 6 says that the Agni-*k*it or fire altar (in the form of the bird) is Agni himself as vaya*h*, bird; and the same in V. 4, 11 says:—

> He who wants to go to heaven should perform the *Syena-kit* sacrifice. The syena, hawk, is the swiftest of birds. He (the sacrificer who performs this sacrifice) becomes a hawk and flies to the Suvarga World.

In the Taitt. Âra*n*yaka I. 23, the vâlâ*h*, hairs, of the Creator Prajâpati are stated to have been sent forth as the Vâlakhilyas.

According to Apte's dictionary, the word khilya * means (1) *Vedic*, a desert; and (2) a piece of rock in the earth. Khilya occurs in *Ri*g Veda VI. 28, 2, in which the god Indra is said to increase ever more and more the wealth of the godly man and place him in an abhinna, unbroken, khilya. It is not likely that Indra placed the godly in a desert, and so, if in the verse quoted the word khilya has any connection with a desert, it means most likely an oasis in a desert. But although khilya may not mean a desert in the hymn above quoted, it may have been used in that sense elsewhere.

If we bear in mind that vâla and khilya yield more meanings than one, the former as hair and tail, and the latter as a part, a place, and a desert, it would not be a surprise if we found reasons to think that in our story the Vâlakhilyas are used in different senses one after another.

As the rays or hairs of the sun and the sparks of fire are metaphors for the souls who are sent forth by the Creator from within Himself, it appears to me that our story has understood the lilliputian Vâlakhilya *Ri*shis, who in the rituals are so intimately connected with the senses and the soul, to be the souls, having the senses. The souls are described to be infinitesimally small, in the *S*vetâ*s*vatara Upanishad V. 9, thus:—

Vâlâgra*s*atabhâgasya
*s*atadhâ kalpitasya *k*a,
Bhâgo jîva*h* sa vijñeya*h*
sa kâ'nantyâya kalpate.

If the hundredth part of the end of a hair is cut into hundred parts, one such part is to be considered the jîva, soul, who endures for eternity.

* In the B*r*ihadâra*n*yaka Upanishad II. 4, 12, the word saindhava-khilya occurs and seems to mean rock-salt or saltpetre, which is the particles of salt compressed and hardened. The same Upanishad in another part (IV. 5, 13) uses the word saindhava-ghana which seems to mean the ghanîbhûta, hardened salt i.e. rock-salt. The word khila as applied to certain literary works is understood to mean sârata*h* sañkshipta, essential parts which had been scattered but were brought and put together in a small compass.

Vâlakhilya was quite susceptible of being looked upon, in the later age of riddling Purâṇics, as the human soul of the *S*vetâ*s*vatara—the soul who has for the metaphor or simile of his most subtle state as spirit the infinitesimal k h i l a , * part, of v â l a , hair. In the verse above quoted, *s* a t a means, not simply hundred, but a large, countless, number; so that the sense intended to be conveyed is that the soul is a *n* u , infinitely small. Yet it is capable of pervading.

Then, what is the meaning of the Vâlakhilyas being of the size of a thumb? Taking the heart to be the station of the soul, and the size of the heart to be that of a thumb, that size is poetically attributed to the sizeless soul as well as to the Supreme Self in His aspect as the In-dweller. In the Sâvitrî-upâkhyâna, when Satyavân died, Yama, it is said, drew out the a ṅ g u s h *t h* a m â t r a p u r u s h a from the body of Satyavân. There, the purusha of the size of thumb seems to be the jîvâtman.

If the Vâlakhilyas are thus human souls, the tree to the branch of which they cling head-downwards seems to be the human body, as the tree of samsâra. Rauhi*n*a, the name selected for it in this story, is probably the Va*t*a tree. Our old poets were free to select any tree they liked as the metaphor for the body-tree. If one selected the A*s*vattha tree, another did the Vibhîtaka tree, a third the Va*t*a tree, and so on, each imparting into the etymon of his tree the esoteric meaning he wished to suggest. R o h i t a, blood, seems to be derived from r u *h* , to rise, to ascend, evidently because it ascends or goes to all the extremities of the body by circulation from the heart. Rohi*n*a is derived from the same root. The feminine of it, Rohi*n*î, means, among other things, the cow of red colour, the colour of blood. I would therefore take the Rauhi*n*a tree to be the tree of blood, the human body. So long as man indulges in selfish desires, the body tree is the ever sprouting b h û - r u h a on the soil of the accumulated

* A-k h i l a means whole, entire, and so k h i l a is a part.

karma. From the seed comes the tree and from the tree the seed. In the case of trees such as the Vata, the branches of which send down to the earth long descending roots and thereby become new trees, the branch would represent the root or seed of the samsâric tree. * So, the branch must be cut off and thrown in a place, such as a snow-clad place where it cannot grow and which must be far away from us—far beyond the reach of temptation. The only Son who is capable of cutting off the branch and relieving the souls from it is the enlightened Self. So, they perform tapas, that is pine, for His birth, and do a Homa sacrifice. The Vâlakhilyas who hang by the branch may be compared to the Fathers whom Agastya found hanging on the brink of a pit and who pined for the birth of his Son. Man is kratu-maya, a creature of desires (*Kh*ând. Up. III. 15, 1). † According as his desires are, so will he become. Therefore, becoming Satyakâmas, the souls long for the Son, the enlightened Self, being born from Ka*s*yapa, who is Pa*s*yaka, ‡ the Seer.

The Purâ*n*ic Ka*s*yapa Prajâpati, the progenitor of all kinds of creation by several wives, seems to be in the main identical with the Vedic Creator Prajâpati. Ka*s*yapa means a tortoise. The *S*atapatha-Brâhma*n*a ¶ says that Prajâpati took up the form of a kûrma, tortoise, and created the creatures, that as the tortoise is (also called) Ka*s*yapa,

* The Vata tree would very well illustrate the T*ri*najalâyukâ-nyâya of the B*ri*hadâra*n*yaka Upanishad IV. 4, 3, which says: 'Just as the T*ri*najalâyukâ caterpillar goes to the end of a straw and leaves it after catching another straw, so, the soul of man (who is in samsâra) discards one body and goes into another.' Likewise the life of the Vata tree, leaves the old root and stem after striding on to the branch that has become a new tree.

† "Now man is a creature of will. According to what his will is in this world, so will he be when he has departed this life." Sacred Books of the East, Vol. I. p. 48. The Upanishad then says that man should have the will or desire for the Self.

‡ About this pun on Kasyapa see the Taitt. Ara*n*yaka I. 1, 8 which says:—Ka*s*yapa*h* pa*s*yako bhavati, with the commentary thereon,

¶ VII. 5, 1, 5 quoted at p. 368 of Max Muller's *India, what can it teach us.*

all the creatures are called K â *s* y a p y a *h* (sons of the Creator Ka*s*yapa) and that the tortoise is Âditya. The tortoise which conceals itself in its shell seems to be used as a metaphor for the In-dweller Purusha. The Purusha is that holy aspect of the Vedic Prajâpati, which, when He offered Himself as an oblation, sprang forth from the altar Aditi and entered into all creatures as their One Self. Hence His name Âditya, son of the altar. In several places in the Yajur Veda and in the other Brâhma*n*as, Prajâpati is called Yajña, Sacrifice, evidently because He offered Himself as Yajña, oblation. The idea that Indra is the son of Ka*s*yapa and Aditi, seems to have arisen by taking Ka*s*yapa to be the deified Sacrifice, and the altar Aditi as his wife giving birth to His aspect as the spiritual Son Indra, the Supreme Self. As another name for sacrifice is k r a t u, action, and as the creator creates the creatures, *i.e* sends them forth again and again to samsâric forms, according to the tendencies of their beginningless accumulated k r a t u, actions and desires, all the creatures with their good and bad tendencies are potentially in the creator Ka*s*yapa, and inasmuch as he cogitates with those tendencies when creating, they are fancied to be his wives.

Therefore, Ka*s*yapa's wives Kadrû and Vinatâ may be taken to be Avidyâ and Vidyâ respectively. The latter is v i n a t â, modest and humble in spirit, while her s a p a t n î, rival, is k a d r û, gaudy with variegated colours; the colours being evidently the lohita-*s*ukla-k*r*ish*n*a colours spoken of as given birth to by Ajâ. Unfortunately in this world of sin, Vidyâ, knowledge, is overpowered and enslaved by Avidyâ, whose sons are the j i h m a g a s, snakes, literally the crooked-goers, as contrasted with the comparatively straight flight of a bird like the hawk. Hence the snakes of this story appear to be metaphors for sinful, selfish, worldly desires. If man had no hunger and thirst, he might not be under the necessity of robbing his fellow creatures. The belly is the seat of hunger and thirst. The snake has a long belly and no legs, and makes the belly itself its vehicle.

In other words, the selfish and sinful man always walks the crooked walk by means of the hunger and thirst he has for worldly pleasures. He does not scruple to say an untruth in seeking self aggrandizement, and so, he is a venomous reptile having two tongues, one the tongue of his conscience, the other the tongue in the mouth, which he makes quite different from that of his conscience when he utters an untruth. Indra's pure white horse seems to represent the intrinsically pure nature of the human soul, alike in all when earthly distinctions and selfish purposes are discarded, and quite capable, while in samsaric state, of recovering its purity when it realizes the Pure Self, who out of infinite love has poured Himself into the heart's womb of all creatures. Selfish men in order to cheat others make their own pure soul, the beautiful white horse, black and sinful, by soiling it with their bad desires. They do not like the sun-ward, God-ward, career. They find His light of One-Self-hood too strong. They get cooled by the showers of the sensual world of Indra, (Indra here being taken as the lord of the indriyas, senses). Downward is their career, to the island of Râma*n*îyaka, the island of selfish pleasures. So, their entwining themselves to the v â l a , tail, seems to be an illustration of the name Vâlakhilyas in the sense of 'those who find a place for their bad desires in the tail.' The result is that they hang head-downwards by the branch of the tree of samsâra. The epithet m a r î *k* i p â *h* applied to them is explained as meaning that they drink the solar rays and are thereby satisfied (S û r y a - m a r î *k* î n e v a p î t v â t *r* *i* p y a n t i). This may be, when they have become knowers entitled to the Soma drink. The sun is called Deva-madhu, god-honey, (*Kh*ând. Up. III. 1, 1), and as the Soma drink is synonymous with madhu and signifies the drink of knowledge, the solar rays are metaphorically the a m *s* a v a *h* of the sacred liquor. But before the souls became knowers, they might be fancied to have been pursuing evanescent worldly pleasures, and so the epithet 'marî*k*ipâ*h*' is capable of **meaning the drinkers of m a r î *k* i, the mirage, which is**

also called mrigatrishnâ. The happiness looked for from selfish, discontentful, worldly pursuits is as unreal as the water of the mirage, and is often compared to it. In one of his Stotras, Bhagavân *S*ankara says:—'O Vishnu! put down the vishaya-mrigatrishnâ'. Here, in connection with the mirage, Vâlakhilya * would mean, esoterically, the samsâra-marukântâra. The unenlightened souls are in it and drink the mirage. The soul is grasped by the Samsâric ignorance, as the sun by the eclipse, and thus grasped, gives up calmness of mind, and, heated by the fever of kâma, desire, generates selfish pleasures, which in the end prove to be as unreal and useless as the mirage caused by the burning sun. Just as the sun of the hot season begins to cool when driven by the heliacally risen Aru*n*a, the red star, Aldebaran, so the soul, in order to get rid of the fever of desires, must be driven, that is guided, by the Sad-vidyâ of the *Kh*ândogya Upanishad which teaches Tat tvam asi. 'Thou art It.' This vidyâ or knowledge is taught by Uddâlaka, son of Aru*n*a; and as the father himself is spiritually born as the son, Uddâlaka may be looked upon as Aru*n*a, and his teaching as having been named after himself as Aru*n*a; so that, esoterically, the charioteer Aru*n*a of our story may be the teaching 'Thou art It.' To keep the fire of their selfish Kâma or Desire, alive, the unenlightened souls bring their small load of firewood, their alpa or tu*kkh*a, low, 'ways and means;' while the load of the Great Self, Indra, the fuel carrier of the *Kh*ândogya Upanishad renown, is bhûmâ, vast and great. The load of Indra is no other than Himself as the Vast Self sacrificed as the sacred firewood to keep alive Himself as the Fire, the Knower, that sees all creatures as himeslf. When the Samsâric *R*ishis, grovelling on earth with their small load, have a glimpse of the heavenly Indra who jumps over them—surpasses them—with his big

* The desert of the tail. The tail has the sense also of liṅga. The liṅga-sarîra, the very root of samsâra, must be cut off. In the stories about Rudra, it will be seen he cuts off his liṅga.

load, they find out their mistake, and do the homa rite for the birth of the spiritual Son, and wait for His coming. In due time, He is born as the Son of Knowledge Vinatâ and Seer Pasyaka, bursting himself out from the egg with heaven-ward aspirations, and therefore a bird soaring in the sky. Both the knower and the bird are called d v i j a , twice-born.

The body is viewed in two aspects. It is a prison so long as its dweller, the soul, does not see beyond it. But if he swells beyond and regards all creatures as self, it becomes the high pedestal for the lamp, the soul, to see, love, and sympathise with all around. It then deserves to be called Brahmapurî, the town of Brahman, of the Brahmabhûta or enlightened soul, inseparably associated with the Supreme Brahman, who, realized as the All-In-dweller, is the nectar not far away from, but in one's own body. Now, the Self is the Indra or King of birds, the knowers. He is their Â*k*ârya. He breaks the prison aspect of the body-tree, liberates them from it, and finds the nectar in its aspect as the Brahmapurî.

Now, who are the Nishâdas whom the bird, the knower, gulps down ? One of the well known names of the bird Supar*n*a is Târkshya. The *Rig* Veda X. 178, 3 is about Târkshya, supposed to be one of the representations of the sun as a horse. It speaks of Târkshya as having spread the five K*r*ishtîs with his might. These five K*r*ishtîs are identical with the Pañ*k*a-janas spoken of enigmatically in other parts of the *Rig* Veda. Sâya*n*a * takes them sometimes as the four castes of men with the Nishâda as the fifth caste ; sometimes as the Devas, Gandharvas, Apsarases, Asuras, and Râkshasas ; and sometimes as the (1) Devas, (2) men, (3) Gandharvas and Apsarases, (4) Serpents, and (5) the Fathers, quoting, in support of the last view, the Aitareya Brâhma*n*a III. 31 (Haug, p. 214). But the *Rig* Vedic Pañ*k*a-janas cannot be the four castes with the Nishâda as the fifth; for, according to the *Rig* Veda, the Pañ*k*a-janas are in the sky(X.

* Vide commentary under *Rig* Veda I. 100, 12; 117, 3; VI. 51, 11; 61, 12; VII. 15, 2; X, 53, 4 and 5.

60, 4); they are yajñiyâsa*h*, worthy to be worshipped, and are entreated to accept the oblations offered to them (X. 53, 4 and 5); they are invoked along with Pûshan, Bhaga, Aditi and other deities, to increase the wealth of the homestead (VI. 51, 11). In his note under X. 60, 4, Mr. Griffith thinks the five tribes in the sky to be the deified counterparts of the Indo-Aryans of the *Rig* Vedic period who might have been divided into five peoples residing in five adjoining districts. Either the seasons, whose number is mentioned as five (vide I. 164, 12 and 13), or, more likely, the solar rays are the five janas. The car of Soma and Pûsha*n* is called Pañ*k*a-rasmi (II. 40, 3), that which has five rays or ropes, reins, which, Sâya*n*a takes to be the five seasons. True, the number of the solar rays is better known as seven, which idea seems to be the outcome of likening the solar rays to the seven sacrificial priests. But as the *Rig* Veda II. 34, 14, mentions the five Hotars, it would appear that the priests are sometimes mentioned as seven and sometimes as five. Pañ*k*a, five, is derived from a root meaning to expand or cook. When, in counting, the fingers of the closed fist are opened out one by one, the fifth, or last finger opened out, makes the palm pañ*k*a, expanded, and therefore, the expanding of the whole palm seems to have signified the number five. The reason why the root means to cook also, seems to be that corn, &c, cooked, become expanded. Jana is a collective noun for men. As the solar rays are all together like the five fingers of the hand, and as the solar ray is well known as the sun's hand, the setting sun grasps as it were within his fist—within his closing rays of the evening twilight—the whole outlook and beauty of nature which is the wealth for the eye to see and enjoy. This wealth belongs to the solar rays, as without them—without light—we cannot see it; and the sun Indra, who has these rays, has this, their wealth, in his hands. At the peep of day, the sun opens his fist. The peeping rays are, as it were, the pañ*k*a-janas, the expanded and opened five fingers of the solar hand letting out as it were from

it the outlook of nature. So, the meaning of X. 178, 3, referred to above, seems to be that the rising sun-bird spreads his own rays as the five tribes. These five tribes are mentioned along with the morning deities, the Asvins and Ushas: the extended car of the Asvins come to them (VII. 69; 2); yoking her car, Ushas, the Dawn, comes from far and at once visits them (VII. 75, 4); and they are the five tribes of men whom she arouses—pañ*k*a kshitîr mânushîr bodhayantî (VII. 79, 1). The goddess Sarasvatî prospers or increases these five tribes (VI. 61, 12). Sarasvatî seems to be the Dawn in the daily, and the star Rohi*n*î in the annual, phenomenon. When the sun comes in conjunction with Rohi*n*î, she increases the solar rays. Pâñ*k*ajanya or 'he of the five tribes' is an epithet of Indra (V. 32, 11), as well as of Agni (IX. 66, 20). As men should rise early and worship the emblem of God, viz the rising sun and the fire Agni, in their morning Sandhyâ prayers and their morning Homa rites, so, if we take these five tribes who, *according to* X. 60, 4, are in the sky, to be the ever brilliant, holy, celestial people, they rise early *punctually* every morning, and worship the rising sun and the celestial fire Agni seen *in the fiery Dawn, and thereby make the sun and* Agni their own deities, their own spiritual Sons, if we take Pâñ*k*ajanya to be a patronymic. These five Janas adorn (añjanti) Agni with homage (VI. 11, 4).

But in X. 119, which is a hymn put into the mouth of Indra, and in which each verse has this refrain :—"Have I not drunk of Soma-juice?", there is an enigmatic verse, the sixth, which says :—

> Na hi me akshi-pat *k*ana
> a*kkh*âmtsu*h* pañ*k*a-k*ri*sh*t*aya*h*.
>
> The five men never covered or obstructed my eye-sight.*

* This rendering is in accordance with Sâyana, who says: "me=madîyam, akshipat=*k*akshu*h*-patanam=d*ri*shti-sañ*k*âram, na hy a*kkh*âmtsu*h*=na hy apav*rin*vanti, *kh*adi avavâra*n*e."

If the poet did not conceal a riddle in this saying, its meaning may be that the five people, the solar rays, dazzle our eyes, but that the seeing sun is not under such disadvantage from them. * But this is precisely a saying capable of being made to yield an esoteric meaning at the hands of the later poets. The knower Indra says:—'These five people never obstructed my eyesight, for, have I not drunk the Soma?' Now, as the Soma is the drink of knowledge, by drinking it Indra's intellectual eye-sight is not obstructed by the five people. Who then can they be? With very little imagination, a Vedântic poet would take them to be the five senses. The five senses are to man what the rays are to the sun, taking him poetically to be a great seer or knower. His rays are his *kr*ish*t*îs, literally the drawers. By means of them he draws as it were his knowledge of things, however distant from him they may be on the earth, and tastes moisture and all juicy things. So does man draw knowledge and enjoyment by means of his drawers, viz, the senses of seeing, hearing, smelling, touching, and tasting. They are his rays or lights, as it were; for which reason, evidently, the Ka*th*a Upanishad VI. 10, calls the senses pañ*k*a jñânâni, † the five knowledges. They give to man the knowledge of the phenomenal or objective world, and are good when controlled. But when, by a b h e d o p a *k* â r a, they are personified as the objects drawn by them, and are allowed to say that there exists nothing else but the objective world seen, touched, heard, smelt and tasted, and named, and that man also is nothing else but an object or body, they assume undue glitter or importance and make him blind to the Self, who is the real seer, namer, &c, capable of naming and unnaming, and who, as a knower, can afford to say: 'I unname all these diverse, discordant names and forms, and look upon them as My-Self.' If all men do like

* The Îsâvâsya Upanishad verse 16, prays to the sun for his withdrawing his dazzling rays to enable the devotee to see the Purusha in the sun.

† "Jñânârthavât Srotrâdinîndriyâ*n*i jñânânyu*k*yante"—Sañkara.
"Jñâyate aneneti vyutpatyâ jñânâni indriyâ*n*i",—Ranga-râmânuja.

this, there will then reign the love of One-Self-hood in them. So, what Indra said was capable of being taken to mean :— I have sipped the drink of knowledge and therefore these five senses do not obstruct my psychical vision.

The Taitt. Samhità I. 6, 12 has this verse :—

> Indriyâ*n*i *S*atakrato!
> yâ te janeshu pañ*k*asu,
> Indra! tâni ta âv*rin*e.

O *S*atakratu! O Indrá! I wish for those indriyas of thine which are in the Five Janas.

Here the word indriyâ*n*i means Indra's might, just as the word rudriya*n*i (in *R*. V, I, 43, 2) means Rudra's might. But in later Sanscrit indriyâ*n*i came to mean the senses, and, so understood, the verse would connect the five janas with the senses.

In this connection there is a remarkable passage in the B*ri*hadâra*n*yaka IV. 4, 17 about the Pañ*k*a Pañ*k*a Jánas. The author of the Brahma-Sûtras refers to this passage in his sûtras I. 4, 11-13. The commentators, Bhagavân *S*añkara and Bhagavân Râmânuja, say that the Pañ*k*a Pañ*k*a Janas are not the five times five=25 tatvas of the Sâñkhyas, nor even some five and five=10 persons, but certain five persons known as the Pañ*k*a-janas, as in the expression 'Pañ*k*ânâm tvâ Pañ*k*a-janânâm' (Taitt. Br. I. 6, 2, 2); and that in the passage of the B*ri*hadâranyaka, they mean breath (prâ*n*a), eye, ear, annam,* and mind, which are mentioned in the

* The Mâdhyandina-pâ*th*a of this Upanishad counts annam, while the Kâ*n*va-pâ*th*a omits it. In his commentary on this Upanishad, Bhagavân *S*añkara says nothing about the Pañ*k*a-janas being prâ*n*a, eye, ear, annam, and mind. On the contrary, he says that they are either the (1) Gandharvas, (2) Fathers, (3) Devas, (4) Asuras, and (5) Râkshasas; or the four castes with the Nishâdas as the fifth. But when commenting on the Brahma-sûtras, which distinctly say—'Prâ*n*âdayo vâkya-seshât,' he interprets the Sûtrakâra to mean that they are prâ*n*a, eye, ear, annam, and mind, and says in the end that some take the Pañ*k*a-janas to be the Gandharvas and the four others, while according to others they are the four castes, with the Nishâdas as the fifth (Nishâda-pañ*k*amâs *k*atvâro var*n*â*h*). Any how, they are not the 25 tatvas of the Sâñkhyas. This shows that even before Bhagavân Sañkara, opinions differed as to who the Pañ*k*a-janas were. But there is the fact that so old an authority as the Sûtrakâra takes them to be the senses.

passage next to it. Bhagavân Râmânuja explains prâ*n*a (wind) to represent the sense of touch, and annam, food, which is the product of the earth, to represent the senses of both smell and taste. We have thus the group of the five senses, with the mind as the sixth, as the Bhagavad-gîtâ XV. 7 says :—'mana*h*shash*th*ânîndriyâ*n*i.'

Now, let us take the Nishâdas of our story to mean the aforesaid group of the senses and mind. As a pun, these are Nishâdas by reason of their sitting* *i.e.* remaining together in the human body. Prâ*n*a, breath, is said to be five fold, †as prâ*n*a, apâna, vyâna, udâna and samâna. The knower, in practising his yoga, is required to control his senses and mind and make them stand still ‡ simultaneously with his holding and suppressing breath, called prâ*n*as in the plural, as the formula is:—"Prâ*n*ân âyamya." As the inhaled breath is held and suppressed for a while; as the suppression of the senses is to be simultaneous with it; and as this act of controlling and subduing is called yama, the riddle is that, along with breath or the prâ*n*as, the knower bird gulped down the senses, Nishâdas, and made them yamita, subdued and put down. As the knower repeats, over and over, this prâ*n*âyâma of inhaling and suppressing breath, he is, as it were, the eater of wind. ¶

Who then are the Brâhman and his Nishâdî wife? In performing the japa, the breath that is held for a while is let out, accompanied, each time, by the utterance of the Om-kâra first and then the Savitrî verse ('Tat Savitur vare*n*yam' ityâdi) along with the Vyâh*ri*tis. The Om is a deep sound proceeding from the throat. It,

* Vide p. 101 *ante* about a similar pun on the word Nishâda.

† Vide Mu*nd*. Up. III. 1, 9 and *S*vet. Up. I. 5.

‡ "Sarvendriyâ*n*i sampratish*th*âpya." *Kh*ând. Up. VIII. 15, 1.
"Yadâ pañ*k*a avatish*th*ante." Ka*th*a. VI. 10.
"Sthirâm indriya dhâra*n*âm." ibid. 11.
"Sam-niyamya indriya-grâmam." Gîtâ. XII. 14.

¶ The ascetic is called Vâyubhaksha*n*a, eater of wind.

as the Udgîtha extolled in the *Kh*ândogya Upanishad, is the most sacred of all the Vedic words. As word is brahman, the Om is called târakam brahma, the saviour word, (vide the Jâbâla and other Upanishads quoted in Colonel Jacob's *Concordance*). In performing the japa, the Sâvitrî verse should always be preceded by the Om-kâra. The Nârâya*n*îya section of the Mahâbhârata, *S*ântiparva, describes Nârâya*n*a as the Great Purusha, as the embodiment of all the Vedas and sacrifices, and as the Highest Brahma*k*ârin,* repeating the Om-kâra and Sâvitrî and the Vedas and Âra*n*yakas. Verse 7 of Adhyâya 340 says :—

Om-kâram udgiran vaktrât
Sâvitrîm *k*a tad-anvayâm.

This shews that Sâvitrî is the close follower of Om. The same section speaks of Nârâya*n*a as Vidyâsahâyavân, One who is always accompanied by knowledge Vidyâ. The Upanishads attach the highest importance to Om, and take it to represent the Self. Metaphorically, the brilliant sun is the Great Knower, the Self, with his light as his Vidyâ. In this metaphorical sense should, I think, the *Kh*ândogya I. 5, 1 be understood when it says that the Udgîtha Om is the Sun. I take the Brâhman of the story to be the word Om. The knower lets it out from his throat, and as it is metaphorically called the sun, it is fancied that it scorched the throat and was therefore let out.† The wife let out along with it can only be Vidyâ Sâvitrî, uttered forth with Om in the japa. As a riddle she is a Nishâdî, but, esoterically, she seems to be Upanishad, as Vidyâ sits always by the Brahman, Self. Upanishad is a feminine word, and as the Sâvitrî verse teaches the Wisdom of Savitar, Our Father, who is identical with Brahmâ—the same who in the neuter is Brahman—she

* The highest concept of an ethical God. Indra, the Great Student of the *Kh*ând. Upanishad, and *S*iva, the Great Ascetic, are each an independent representation of this concept.

† Phenomenally, the moon of self sacrifice puts into his mouth the sun in the solar eclipse and lets him out as if he is the Om uttered forth.

is Brâhmî Upanishad. * So, she is Nishâdî or Upanishad as well as Brâhmî or Brâhma*n*î, the wife of the Brâhma*n*a Udgîtha, which is a masculine word. The Upanishads attach as great a significance to our Gayatrî-Sâvitrî verse as they do to the Udgîtha Om (vide the texts quoted in the *Concordance* under Udgîtha and Gâyatrî). In the Upanayana ceremony, she confers Brâhmanhood on the initiated boy, and as the whole teaching of the Upanishads is to make man a Brâhma*n*a in the true sense of the word, it is no wonder that our story indicates the Gayatrî-Sâvitrî to be the Upanishad of Upanishads.

Now about the elephant and the tortoise. I take them to be respectively the Jîvâtmâ and Paramâtmâ, the human soul and the Supreme Self, about whom there is the celebrated verse 'Dvâ supar*n*â sayujâ' ityâdi, *Ri*g Veda I. 164, 20. Its sense is this:—

> Two companion birds have embraced the same tree. One of them eats the sweet fruit (svâdu pippalam); the other, without eating, looks on.

The Mu*nd*aka Upanishad bodily quotes this verse at the head of its third chapter, and then says to the effect that in the tree common (to the two), man is sinking and sorrowing by reason of being anî*s*a, a slave, but that when he sees the Other, the Lord (Î*s*a) who is jush*t*a, † happy—when he sees His greatness—he becomes free from sorrow. This may be taken to mean that the Lord who has sacrificed Himself into the heart's womb of the body tree of all creatures, and loves them all as Self, is the One happy reigning Lord all in all; so long as man does not see and realize Him, he sorrows as the slave (of selfish desires), but when He realizes Him and the greatness of His One-Self-hood, he is freed from sorrow, and, as the next verse says, obtains extreme similarity (paramam

* This word occurs in the Kena Upanishad IV. 7.

† This word is derived from the root jush to enjoy. Jushamâ*n*a means the enjoying man, and so, jush*t*a seems to mean the joyful, the happy, one who has made himself happy.

s â m y a m u p a i t i). Similarity with whom? With the Lord. Or, s â m y a is the godly quality of looking upon all as s a m a, perfectly equal to, or the same as, himself. This quality he gets by seeing the Lord.

To persons who doubt whether the two birds of the *Rig* Veda I. 167, 20, above quoted, could be the human soul and the Supreme Self, the reply is that so old an authority as the Mu*nd*aka Upanishad understands them in those senses, as is evident from the manner in which, after quoting the verse at the head of the chapter, it refers to the same tree and speaks of the human soul being entangled in it, while the Other, the Lord, is happy, and that if the *Rig* Veda itself did not conceal an esoteric meaning in the verse, it was capable of yielding one, when milked by the subsequent poets. The commentators say that the eating bird is the human soul, eating the fruit of accumulated karma, and that the other bird is the Witness, the Supreme Self. As to how the fruit of karma or samsâra can be called sweet, they say that the deluded soul fancies whatever it likes to eat, to be sweet. For my part, I would take the eating bird to be the Supreme Self, always eating the ever sweet fruit of eternal joy. Therefore, I should think, the Mu*nd*aka calls Him the Happy.

The *Rig* Veda I. 164 contains, immediately after verse 20 above referred to, two more verses, 21 and 22, about Supar*n*as, birds, and makes mention of the sweet fruit again in verse 22. It is thus necessary to consider these three verses together to find out their meaning. Verses 21 and 22 are to the following effect.

> Where the birds (plural s u p a r *n* â h) praise with ever wakeful eyes (a n i m e s h a m) the b h â g a or distribution of A*mri*ta, there is the Lovely Protector (g o p â *h*) of the Universe, Who has entered me, the child (p â k a m â v i - v e *s* a)—(21).

> The tree in which the birds (plural s u p a r - *n* â *h*) are m a d h v a d a *h*, eaters of sweetness,

and in which they are all stationed and generate (off-spring), upon its top they say is the sweet fruit (svâdu pippalam). None eats it who knows not the Father—(22).

Seeing that the same sweet fruit is mentioned in verse 22 as being that which nobody who knows not the Father can taste, it cannot, I think, be the bad karmaic fruit; and this sublime language ought to make us pause, and consider, who the Father, and what the sweet fruit, can be, and whether a deep esoteric meaning is not concealed in these verses. I would take the fruit to be identical with Am*ri*ta, the nectar of immortality, spoken of in verse 21. It is exhibited as the sweet fruit, to suit the concept of the eater being the bird. The Father is evidently Our Father, who, according to the Vaiśvakarma Sûktas X. 81 and 82, is the First Sacrificer that has sacrificed Himself and entered all the creatures (avarân âviveśa). This, His distributed aspect, seems to be the bhâga of Am*ri*ta, the Soma juice of immortality. The Supreme Self, who is one with the enlightened Self, eats this fruit, that is enjoys the Self. The two birds, the soul and God, are together as companions. Man has two sides, bad and *godly*. *It is in his godly aspect* that the God of self-sacrifice, who loves all creatures, dwells, *en-selfing* it, if I may use the expression. Although the soul and God are together in the heart, still, so long as man does not realize Him, he cannot taste the juice of Self. So, it would seem, the poet, realizing in himself Father Prajâpati that has entered all, says:—'The Protector has entered me, His child,' as though He is the milk on which he as a child subsists. The knowers eat the Self as Honey, and thus, getting spiritual vigour, they become generators, fathers, by spiritual rebirth.

This may be phenomenally illustrated thus. The two birds are the sun and moon perched on the same tree, the sky on high. The sun, by his powerful light, is able to eat these sweet dew drops and rain drops, while the moon of the night simply looks on, his light not being strong enough to evapo-

rate them. This is the view of the moon when he is in the night. But there is the other view of him, as the moon of self-sacrifice, when he is completely in day light—when he is one with the sun, the emblem of God. On that new moon day which comes when the moon's starry form, the Orion, is in conjunction with the sun, the solar rays praise the moon Soma, and drink him as their honey, and become the fathers of the summer creation.

Now, to revert to our story about the brothers who became the tortoise and the elephant. In it the companion birds are, it appears to me, changed into two brothers. The tortoise, which conceals itself in its shell, represents, as already observed, the Supreme Self, the In-dweller, as is evident from the fact that the Taitt. Âra*n*yaka I. 23 describes the tortoise to be the Rasa, Juice, of Prajâpati—that Juice which entered the created beings in order to make them firm. The altar is constructed upon a tortoise buried in the ground (Taitt. Sam. V. 2, 8). This is evidently symbolical of the Great In-dweller being the basis and Self of the Sacrifice-bird. The In-dweller is Vibhâvasu, Light-Wealth, *i. e.* Wealth of knowledge. The knower ought to look upon Him as Âtman, as himself, and should not divide himself from Him, vide the Upanishad texts upon which the following aphorisms of the Brahmasûtra are based:—

Âtme 'ti tû' pagakk*h*anti. IV. 1, 3.
Na pratîke, na hi sa*h*. ... „ 1, 4.
Âtmâ, prakara*n*ât. ... „ 4, 3.
Avibhâgena, d*ri*sh*t*atvât. „ 4, 4.

He should be realized and enjoyed subjectively and not objectively, *i.e.* as an object limited in space. But man, when in samsâra, looks upon himself as nothing but body, and thinks that God also is an object or body distinct from himself, as when he takes the solar globe or any image to be God, instead of realizing the All-pervading Self in his own soul and in all the objects, the sun, moon, stars, &c. So, the ignorant man is Su-pratîka, well-embodied, and therefore is likened to an elephant, the biggest of embodied

creatures.* He wants to live separately from God, and desires a division of the wealth, which, being the unbounded Self, can never be divided. Su-pratîka is capable of being taken in a double sense—one, as well embodied, the other, as having the soul's true spiritual rûpa as the Self. The former sense applies to the unenlightened man, and the latter to the enlightened, who, when he attains to his true rûpa as the Self, becomes Vibhâvasu, the wealth of light or knowledge. About the true rûpa of the knower, vide Trisanku p. 100 *ante*. The *S*vetâsvatara Upanishad I. 6 says :—

P*ri*thag Âtmânam Preritâram *k*a matvâ jushtas tatas Tenâ 'm*ri*tatvam eti.

> He who knows himself and the Councillor (the Supreme Self) to be separate (from the Brahma-*k*akra or phenomenal world spoken of in the first half of this verse) and is made happy by Him (*i.e.* he who realizes the happy Ideal of the Supreme Self) will get immortality.

So, our bird Garutmân's knowing the human soul and the Supreme Self to be separate from the perishable body, which the one has in the samsâric state, and which is attributed to the other either ignorantly or by metaphor, is his eating up the two, and making them united in himself.

The consequence is that the *Ri*shis go to the Himalayás, which, as the abode of *S*iva, represent high, calm, Heaven.

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* In the stories about *S*iva, it will be seen he kills an Âsura of elephant form, which seems to represent the embodied state. The Bhâgavata purâ*n*a VIII. 2 says that an elephant of the name of Indradyumna was seized by a crocodile in a lake and cried for many years to all the gods for succour, but none came. At last, he cried to Vish*n*u, who came at once on the wings of the bird Garutmân, killed the crocodile with his *k*akra weapon, and rescued the elephant. Here also the elephant seems to represent the d e h i n, man, troubled by the samsāra crocodile. Gaja, elephant, seems to be derived from g a r j or g a j, to roar or trumpet. Man must cry for God's succour loudly and with all his heart's strength, for which reason, Indradyumna becomes the biggest creature that can cry the loudest; and Vish*n*u, who is the god of sacrifice and whose vehicle is the bird of self-sacrifice, succours him.

Or, it may be, the Himâlayan mountain represents the knower's head (the peak of the body), in which the purified Vâlakhilyas, as the prâ*n*as, are finally located in a calm, contemplative, happy state, thus making them *sîrshanyâh prânâh*. Their bird, the Self, obtains a m *r* i t a, the nectar of immortality. In the Brâhma*n*as there are such expressions as that the knower conquers Svarga, Heaven, meaning thereby that he acquires It. Hence, the paradox in this story that Garutmân conquered Indra and got the a m *r* i t a. Such a knower releases his mother Vidyâ from bondage.

The gist of the story may be stated thus. The Fatherhood of God consists in His ever having Indra as His Son—a Son by whom He regards and loves all creatures as Himself. Unless man makes his soul to be born as Son, the Self, exactly like Indra, he can never hope to become one with Our Father; and as this spiritual birth is godly, it is to be sought for from God, who is so graceful as to be ever ready with His sacrifice, if only man would join in it with self-sacrice as the oblation, for the birth of the Son. The Son, whom the all-souls, Vi*s*vedeva-Vâlakhilyas, get, subdues the senses, Nishâdas, performs steadfast Upâsana and japa of Om and Gâyatrî, and understanding the nature of the soul and God and how the soul should not seek separation from but be one with God, cuts off the tree of samsâra, liberates the all-souls from it, obtains the nectar of immortality, and releases Mother Vidyâ from bondage.

Phenomenally, the Orion is the place of the tail-like Belt. It is under one aspect the town or body in the sky containing the summer rays as the souls, and under another, the heaven containing the same light as nectar.

The sun, as the creator, has two wives, Night and Day. The snakes, the powers of darkness, are the sons of the former, while the moon is the son of the latter, as the new moon issues forth from day.

The pure white horse seems to be a metamorphosis of

the sun Indra himself. The Evening Twilight is, as it were, the tail of the sun-horse, and becomes gradually more and more dusky as if the snakes of darkness mingle themselves with it. Day is enslaved by Night in winter. The moon, as the maker of the seasons, scorches the snakes in the hot season, in which the hours of night are lessened; then comes the rainy season, after the summer solstice; and the island, in which the snakes are finally placed, seems to be the dark half of the year. The bird, as full moon, cuts the Orion and carries it up, along with the *Ri*shis clinging to it, to the sun, at the Conjunction, when, be it fancied they finally leave the Orion and become the nebulous stars of the Milky Way, which may well be likened to a range of snow-clad mountains. According to Âpte's English and Sanscrit dictionary, the Milky Way is called Viyadgaṅgâ, the Gaṅgâ river in the sky. As that river rises in the Himâlayas, the Milky Way may be fancied to be both the Himâlayas and the Gangâ river in the sky. According to his Sanscrit dictionary, the Vâlakhilyas are "a class of divine personages of the size of a thumb and produced from the creator's body and said to precede the sun's chariot." There must be some Purâ*n*ic authority for the idea of their preceding the sun. Thus, while under one fancy they are placed on the Himâlayas, they are, under another, located ultimately before the sun, to show, evidently, that they are the enlightened souls putting down the evil desires, like the morning rays that precede the sun and put down darkness. They are in the mane as it were of the sun horse, as the Dawn (the morning rays) is called the head of the sacrificial horse (vide the opening sentence of the B*ri*hadâra*n*yaka).

About the nectar. On the newmoon day which comes when the sun is in conjunction with the Orion, the place of the heavenly soma, the moon conquers, that is obtains, Indra by self-sacrifice; and then, the heliacally risen Orion is fancied to be the vessel full of nectar,

the summer light, taken gradually by the moon towards the night. Just when it rises acronically, and is thus completely brought to the night and to the snakes of it, the sun withdraws his summer light, and the Orion-vessel also goes back gradually to the sun. Thus, the snakes of darkness, who represent low selfish desires, do not get the nectar.

SUKRA, KAKA, YAYÂTI.

The planet Venus is masculine in Sanscrit. His names are Usanas, Kâvya, Kavi, Sukra, &c. Usanas seems to have been his chief name, derived from the root vas, to desire, or to shine. The Rig Veda speaks of Usanas Kâvya (son of Kavi, poet) in many places. Some of these verses will be referred to below:—

> The lovable (vena) sun (Sûrya) is born. Kâvya Usanâ brought back the cows with him (I. 83, 5).

This seems to mean that Venus, as the morning star, brought back to the eastern sky the cows, the dawn rays, from the western sky, where they had disappeared in the evening, it being fancied that Venus, who is both Morning and Evening Star, has control over the east and the west, and over the cows, the solar rays, far from which, he (Venus) does not go.

> Usanâ fashions or makes Indra's might (meaning his Vajra weapon.) Indra rejoices with Usanâ Kâvya (I. 51, 10 and 11). Kâvya Usanâ fashions and gives Indra his Vajra weapon (I. 121, 12).

The dawn rays, fancied to have been brought back by the Morning Star, appear to be here conceived as being the weapon of light, fashined and given to the rising sun Indra, for killing the darkness.

> The Asvins seek the praise of Usanas Kâvya (I. 117, 12). He and Indra and the Devas come together (V. 29, 9; 31, 8). He establishes the divine Hotar Agni (VIII. 23, 17).

All this would fit in with the morning star that comes with the Asvins and the sun about to rise. He is the early riser and the young heavenly poet Kâvya, * lauding the

* I would take Kavi's son to mean the boy poet, the planet being a boy when compared with the sun and the apparent size of the moon.

rising sun with his praises, and seeing the morning sacrificial fire kindled and worshipped with its heavenly prototype in the dawn fire. Verse 2 of IV. 16 says:—Like U*s*anas the priest shall praise Indra.

> Born from might, the Aru*n*a has thrown up the sun's wheel and stolen the word (v â *k* a m m u s h â y a t i). O U*s*anas! Kavi! thou hast come from far to protect us (I. 130, 9).

The commentator seems to take Aru*n*a to be the morning sun Indra. Mr. Griffith takes U*s*anas and Kavi to be adjectives qualifying Indra, who is the deity of the Sûkta, rendering U*s*anas as 'one who has eager speed.' The rising sun may as well be addressed thus:—'O poet, O the yearning (Light) that has come back to us (like mother cow yearning for her calf—u *s* a t î r i v a m â t a r a h—an expression used in respect of the Divine waters)'. But, although the deity of the Sûkta is the sun Indra, other objects may well be described along with him, thus:—Aru*n*a, the red dawn light conceived as a male god, throws up the rising sun Indra, who is, as it were, the sun's wheel, i. e., the sun as a wheel. The same Aru*n*a steals and brings for us the Word, which may be taken to be the day that had been stolen away at nightfall by the powers of darkness; and as soon as the day is brought back, its lord, the sun, comes to protect us. Or, U*s*anas, though called here Kavi instead of Kâvya, may be the planet U*s*anas himself, coming as the morning star and poet, along with Aru*n*a, the red light that throws up the solar wheel. Probably the planet's Paur*â*nic name Kavi was derived from this very verse, and the other name Kâvya from the other verses.

Quite distinct from Kavi or Kâvya U*s*anas, there is in the *R*ig Veda (II. 23, 1), a pre-eminent poet of poets (K a v i *h* K a v î n â m), viz. the god B*ri*hashati alias Brahma*n*aspati.

Before going to the Paura*n*ic story about B*ri*haspati, the priest of the Devas, and U*s*anas or *S*ukra, the priest of their enemies, the Asuras, it may not be out of place to trace

the history of the word a s'u r a from the *Rig* Veda. Asura is derived from a s u, breath, life, and A s u - r a, seems to mean one who is full of breath, life, or strength; for, a strong healthy man can exert much without losing breath, while a weak man loses it and gasps for it. That this sense of the word has entered into the Purânic story about the priest of the Asuras is evident from the fact of his being exhibited as giving life to even dead persons. In many places in the *Rig* Veda, several gods are called Asuras, meaning that they are *powerful* to put down the Dâsas, Dasyus, Rakshases and other enemies. With the aid of the index of names attached to Mr. Griffith's *Rig* Veda, I find that the gods are called Asuras in the following hymns:—

Varuna—in I. 24, 14; II. 27, 10; 28, 7; VIII. 42, 1; X. 132, 4.

The dual gods Mitra and Varuna—in I. 151, 4; VII. 65, 2 (they are the asuras and aryas of the Devas *i. e.* they are strong and friendly); VIII. 25, 4. In V. 63. 3 and 7, they are invoked to shower rain or boon by the m â y â or genius of the Asura, taken to be either Dyau*h* or Parjanya.

Dyau*h* or Heaven—in I. 131, 1; III. 53, 7; VIII. 20, 17; X. 31, 6; 67, 2; 92, 6. The Añgirases are called in III. 53, 7 to be heroes, the sons of Dyau*h*, the Asura. In X. 67, 2 the same description is repeated with the addition that they were the first to think of the abode of sacrifice, and to occupy the state of vipras (v i p r a m p a d a m d a d h â n â *h*). The same sons and heroes of Asura Dyau*h* are spoken of in X. 10, 2 as the upholders of heaven and as witnesses of men's acts.

Savitar—in I. 35, 7 and 10; IV. 53, 1; V. 49, 2; Pûshan—in V. 51, 11.

In X. 93, 14 the poet praises Du*h*sîma, P*r*ithavâna, Vena, Asura Râma—these wealthy beings—whose fame was heard when they yoked five hundred horses (to their chariots.) It is noteworthy that

the three Râmas of the Paurâ*n*ics are strong heroes, viz: Para*s*u-Râma, who annihilated the Kshatriyas; Dâ*s*arathi-Râma, who killed the Râkshasas; and Vasudeva's son Rama alias Bala-Râma, the Râma of strength.

*R*ig Veda III. 56, 8 says:—The three heroes, the sons of the Asura, are ruling or shining (râjanti). According to Sâya*n*a they are Agni, Vâyu and Sûrya.

Indra is called Asura in I. 174, 1, III. 38, 4; VIII. 90, 6; X. 96, 11; 99, 2; 12. In him the Devas placed asuryam, Asura-strength, or among the Devas it is he who holds asuryam, VI. 20, 2; 36, 1; his asuratvam is matchless (mahan mahatyâ asuratvam ekam), X. 55, 4.

Agni is called Asura in II. 1, 6; IV. 2, 5; V. 12, 1; 15, 1; VII. 2, 3; 6, 1; 30, 3; he is Asura Svarvit that found heaven, X. 56, 6. The asuryam might rests on Agni, V. 10, 2.

In III. 29, 14, Agni is said to have been born from the belly of the Asura (Asurasya ja*th*arâd ajâyata), whom Griffith takes to be Dyau*h*, and Wilson, the Ara*n*i wood.

Rudra is one of the names of Agni (II. 1, 6). He is called Asura in V. 42, 11.

The Soma juice is called Asura in IX. 71, 2; 73, 1; he is the bountiful Asura, assuming white colour (Svetam rûpam kurute) 74, 7. It must be borne in mind that the moon Soma is one of the aspects of the Soma.

So much about the gods being called Asuras in the *R*ig Veda. Now, the evil powers also are called Asuras in the *R*ig Veda, because they too are strong to molest men, but the gods are able to put them down:—

Br*i*haspati pierces the heroes of Asura V*ri*kadvaras, II. 30, 4.

Svarbhânu, the Âsura, beats the sun with darkness, V. 40, 5. This seems to refer to the solar eclipse; and the demon Svarbhânu, he who shines in the sky, seems to be the moon who causes the eclipse.

Indra is Asuraghna, the slayer of the Asuras, VI. 22, 4.

Weaponless are the godless Asuras (a n â - y u d h â s o A s u r â *h* a - d e v â *h*), VIII. 96, 9. This evidently makes a distinction between godly Asuras and ungodly Asuras. Indra brings joys from the Asuras and prospers therewith, VIII. 97, 1. Here the Asuras are taken to be the powerful Râkshases; but it may be they are the beneficent godly Asuras.

The gods break the forts of Asura *Pipru*, who was m â y i n, X. 138, 3; that is, who too had genius, but evil genius.

In X. 53, 4, Agni, the divine priest, says:—"This prelude of my speech I now will utter, whereby, we, gods, may quell our Asura foemen (y e n â 's u r â n a b h i d e v â *h* a s â m a)." Here too the Asuras are meant to be the godless Asuras.

With reference to the last quoted verse Mr. Griffith says:—"The Asuras in the later hymns of the *R*ig Veda are evil spirits in perpetual hostility with the gods, not to be confounded with the great celestial Asuras, the chiefs of the gods." It will be seen, however, that even hymns subsequent to X. 53, 4, for instance X. 56, 6; 96, 11; 99, 2; 12, call the gods Asuras, while even in the earlier part of the *R*ig Veda, for instance in II. 30, 4, the evil powers are given the same name. This shows that Asura was simply a name of quality, meaning strong, mostly applied to the powerful gods, but sometimes also to those powers of evil who were considered to be strong enough to molest men, but never strong enough to match with the a s u r a t v a or strength of the gods.

But it must be admitted that X. 53, 4, taken by itself and without the implied qualification of *ungodly*, was capable of engendering in a subsequent age the idea that an Asura was the enemy of the Devas. So, when we come down to the Brâhmana period, we find the Devas and Asuras always mentioned as mutual enemies. Deva is derived from d i v to shine, and seems to have meant the shiner, the glower, such as the sun and moon. As light is a metaphor for knowledge, Deva was pre-eminently a name which could be applied to God, the All-knower, without any qualification, whereas the double sense in which the word Asura was used in the *R*ig Veda, sometimes as the strong gods and sometimes as their strong enemies, would necessitate the subsequent authors, if they applied the name to the gods, to qualify it by the word *godly*, to distinguish them from the a d e v a or *ungodly* Asuras. Naturally therefore, the equivocal epithet Asura was rejected as not suited to the Deva; and the very fact of the rejection drove the two names into etymological contrast with each other, as knowledge or righteousness versus brute force or the powers of darkness.

> The Taitt Samhitâ I. 5, 9 says:—Day belonged to the Devas and night to the Asuras; the Asuras carried away the cows of the Devas and entered night. But the Devas found out that night was Âgneyî (she who has Agni); they praised him, and, thus praised, Agni brought back the pasus, cows.

Night is Âgneyî, because the *R*ig Veda I. 95, I, says:—'Two sisters, dissimilar in appearance, suckle their calves, each that of the other; with the one the tawny calf acquires strength; with the other the *S*ukra calf'. Sâyana says that the sisters are day and night, and that their sons are Agni and the the sun, respectively. Night gives birth to the morning sun and gives him over to Day. The sacrificial fire kindled in the day shines well in the night, as if Night nourishes him. The character of Agni as Rakshohan, killer of the Râkshasas, is to be explained by taking the latter to be the

powers of darkness. Shining in the night, Agni kills them, they represent sin, as the Taitt Samhitâ V. 1, 8, says:—P â p m â v a i t a m a *h*. 'Sin is darkness.' So, the Asuras who entered the night seem to represent the powers of darkness.

The vessel, in which the soma juice is offered in succession to the different deities, is called u p a y â m a, and the act of holding up the juice, preparatory to the offering, is called g r a h a. The grahas intended for the different deities have been given different names. Among those deities, there occur two strange deities whose names are *Sanda* and Marka, and their grahas are called *Sukra* and Manthin. But, instead of offering the contents to *Sanda* and Marka, they are offered to Indra. Regarding this, there is a story in the Taitt. Samhitâ VI. 4, 10, (vide Muir V. p. 230), which, the commentator Sâya*n*a quotes, and explains thus:—

> B*r*ihaspati * was the Purohita or priest of the Devas, and *Sand*âmarkau (*Sanda* and Marka) were the priests of the Asuras. They were both b r a h m a *n* v a n t a *h*, devout, and so, were not able to surpass each other. The Devas invited *Sanda* and Marka, who said:—'Very well, we will attend if you hold up grahas for us also'. The Devas held up the grahas called *S*ukrâmanthinau (*S*ukra and Manthin) for them, but offered the contents to Indra, and rubbed off the particles of dust that had stuck to the outer side of the bottom of the vessel, saying this formula:—'O *Sanda* and Marka, begone (be blown off) along with this dust.' Thus, "the gods sent away *Sanda* and Marka, and offered up themselves to Indra."

Sâya*n*a takes *Sanda* and Marka to be the sons of the Asura Guru *S*ukra, but it is not known whether he had any Vedic authority for doing so. These dual *Sand*âmarkau may be compared with the two magical priests Kilâtâkulî

* *Br*ihaspati occurs as Purohita even in the *Rig* Veda II. 24, 9. He is called the Brahmâ priest in X. 141, 3.

(p. 50 *ante*). In verse 24 of *Rig* Veda X. 87, which is a hymn about Agni Rakshohan, Agni is asked to burn the dual Yâtudhânas, called the mithunâ (twin) Kimîdinâ. * In II. 30, 8, Indra is said to kill the V*ri*shabha, the bull or the chieftain, of the Sa*nd*ikas, and the name of that chieftain is supposed to be V*ri*kadvaras mentioned in verse 4 of the same Sûkta. The name Marka occurs in X. 27, 20, which says:—S û r a *s* *k* a m a r k a *h* u p a r o b a b h û - v â n. Mr. Griffith renders this as the "*all-cleaning* sun who is above us"; but at the same time he says that Professor Roth interprets M a r k a as meaning 'obscuration', and that Professor Ludwig thinks that the moon, 'the obscurer of the sun' is meant. In the Taitt. Ekâgni-Kâ*nd*a II. 13, *Sa*nd*a* and Marka occur, among others, as evil spirits troubling young children but driven away by repeating that Mantra. *Sa*nd*a* means the bull, and, if the *Sa*nd*ikas* were a neighbouring people whom the Vedic Âryans hated, they may have named their evil spirits of winter after the *Sa*nd*ikas*, and celebrated the summer sun Indra's victory over them. At the junction of winter and summer, the Asuras and the Devas meet, the Asuras presume to claim a share in the joys of summer light; but they cannot have it; and as only the holding up of the cup was promised, it is held up, but in the meantime the summer sun rises and gulps down the contents. So, to the Asuras, there is a slip beween the cup and the lip, and they are blown off like darkness at sun rise. The cup Upayâma is identified with the earth, for Sâya*n*a quotes the Vedic text:—'I y a m v â U p a y â m â': 'this (earth) indeed is the Upayâma.' The Upayâma cup is also called Antaryâma, which name is explained to have arisen from the formula which says:—'A n t a r y a *k* *k* h a, M a g h a v a n!— O Maghavan (Indra)! make (this Upayâma vessel containing the Soma) hidden.' That is, as Sâya*n*a explains—'Make it invisible to our enemies, the Asuras.' If we take the vessel to be the Orion, representing in the sky our earth quite brimful of all

* Mithunâ Yâtudhânâ Kimîdinâ seem to be the masculine dual Mithunau, Yâtudhânau and Kimîdinau.

her summer joys, she becomes invisible to mortal eyes when the sun Indra applies her to his lips, because she has heliacally set. The dual Asuras, *Sanda* and Marka, may probably be the day and night of winter, or the sun and moon of winter; for, the Mahâbhârata I. 65, *S*loka 28, says that the sun and moon of the Devas are different from the sun and moon of the Dânavas.

The Mantra which is repeated when offering the soma of the *S*ukra-graha to Indra is *R*ig Veda X. 123, 1:—'A y a m V e n a *h*' &c. It is a Sûkta, the devatâ of which is Vena. The authorities differ as to who Vena is; Mr. Griffith takes him to be the sun, but says that Mahîdhara takes him to be *K*andra, the moon; and that according to Professor Ludwig Vena is the moon, and the Gandharva mentioned in verse 7 is the sun. Vena means 'the beloved', and probably the summer light personified as the Soma juice is praised as Vena and offered to the sun Indra.

It is not clear why, of all the planets, the Paura*n*ics considered the planet U*s*anas to be the Guru of the Asuras. Was it because U*s*anas was viewed as the moon, the lord of night, in miniature, and because another name, *S*ukra, the bright, came into vogue for that planet and in course of time got mixed up with the *S*ukra-graha held up for one of the Asura priests? If so, the application of the name g r a h a to one planet, U*s*anas, seems to have paved the way for calling the other planets also grahas. At all events, the idea of the connection of U*s*anas with the Asuras was older than the Purâ*n*as; for, the Taitt. Samhitâ II. 5, 8, 5 says that Agni and U*s*anas were the messengers respectively of the Devas and Asuras. The Râmâya*n*a 1. 25, 20, says that the mother of Kâvya was killed, because she wished the world to be without Indra.

But, whatever maybe the mythical bad aspect of U*s*anas as the lord of night in miniature, his name Kavi or Kâvya seems to have asserted its full etymological force, as the Paurâ*n*ic idea is that *S*ukra is a very learned personage noted for his n î t i, wisdom.

If, as already observed, the word a s u r a was used in the *R*ig Veda in two senses, good and bad, and d e v a in a good sense, d e v a also, in course of time, seems to have been degraded by construing it as derived from the root d î v, to play, from which d e v a n a, gambling, is derived. Even in the Upanishads, sometimes, the word Devas means the indriyas,* senses—they that play with desires. Still, even though so construed, the word Deva would seem to contend for a good meaning, in the sense of K r î *d* â v â n, the spiritual lover of all creatures.

As, thus, Deva and Asura were each capable of being used in either a good or a bad sense, the riddling Paurâ*n*ics were free to pourtray the Devas and Indra, sometimes in their Vedic grandeur and sometimes as being in a non-eternal world of pleasures, looking upon Indra as a god of i n d r i - y â *n* i, senses. Similarly, in personages openly exhibited as Asuras or Dânavas, we may often detect most charitable and righteous beings, as in the Dânava king Ilvala (p. 130 *ante*).

The following story about U*s*anas, the Brâhman priest of the Asuras, and about his son-in-law Yayâti, is from the Mahâbhârata I. 75—93 :—

> Lacking the knowledge of resuscitating dead persons, the Devas sent their Guru Brihaspati's son, Ka*k*a, to learn the life-restoring v i d y â or knowledge from U*s*anas, becoming his disciple in disguise. The Asuras suspected who this new student was, and killed him, over and over again, in the wilderness, where he was grazing the cattle of U*s*anas; but U*s*anas resuscitated him each time, for the sake of Devayânî, U*s*anâ's daughter, who loved Ka*k*a without his knowing that she was doing so. At last, one day the Asuras reduced Ka*k*a into ashes and mixed them in U*s*anâ's drink; and when U*s*anas said—'O Ka*k*a! where are you my boy,' he replied

* The Ka*th*a Up. V. 3, says :—'V i s v e d e v â *h* u p â s a t e', which is explained as *k* a k s h u r â d a y a *h* i. e. the senses.

—'Sir, here I am, in your stomach—I, the son of Brihaspati'. So, Usanas was obliged to teach the knowledge to Kaka, and said to him—'Nobody who enters my belly can come out alive unless he is a Brâhmana. Come out, from my body and thereby become my son as well, if you are not Indra.' Kaka came out, bursting open the Guru's belly and thereby killing him; but he was so grateful as to bring him back to life by the knowledge he had learnt. He obtained permission to depart. When he was leaving, Devayânî asked Kaka to marry him; but he refused, saying that her father had become his father also, (by reason of his coming out from him), and that therefore he looked upon her as his sister. She got angry and said—'May the secret knowledge learnt by you be of no use to you.' But he said in return—'Be it so; but may it be efficacious with him to whom I may teach it, and may you, a Brâhman's daughter, whose blind love does not see the right man from the wrong man, marry a non-Brâhman!'

Accordingly she marries the Kshatriya king Yayâti under strange circumstances. As her father Usanas or Sukra was the priest of the Asura king Vrishaparvan, one day, she and Vrishaparvan's daughter Sarmishthâ, and her companion girls, went to bathe in a river, keeping their cloths on the bank; but Indra, coming down as wind, mixed them up, so that, when the girls came up to dress, Sarmishthâ mistook Devayânî's cloth for hers and wore it. Devayânî did not brook a Kshatriya girl wearing her cloth and upbraided her. A quarrel ensued, resulting in the king's daughter shoving Devayânî into a waterless well and going home with the other girls. Yayâti, who was hunting, happened to hear cries from the well and took out Devayânî, who, being thus touched by him, married him. She

got her father to prevail upon *Vri*shaparva*n* to marry *S*armish*th*â also to Yayâti. So, making her a sapatnî, co-wife, she made her her dâsî, slave, on the hard condition that Yayâti should not meet her, and that if she ever got sons they should not have the kingdom. He, however, met her secretly, and a beautiful son named Druhyu, was born. Seeing him, Devayânî thought that *S*armish*th*â must have committed the sin of adultery, and questioned her severely. She said that an austere *Ri*shi of solar splendour gave her the child as a boon. Then Devayânî had two sons, Yadu and Travasu, while *S*armish*th*â had two more sons in secret, Anu and Pûru. One day, Devayânî caught her husband in the park in the company of her rival's three sons who were like himself, and questioned them who their father was. They innocently pointed to him and ran up to him, but he dared not caress them in her presence. His discomfiture was complete. She took *S*armish*th*â to task, but the latter was bold enough now to say that she had done nothing wrong, and that she loved her husband better than she did. With tears in her eyes, Devanyânî ran to her father U*s*anas, and poured forth her complaint as to how her husband had broken the compact, and how her rival had three sons, even one more than she had. U*s*anas cursed him to become old. Instantly, he became a decrepit old man and said that he had not yet enjoyed enough with youth and Devayânî. 'If so,' said U*s*anas, 'exchange your old age with the youth of any of your sons who may be willing to give it, and make him king after you'. None of the sons liked the idea of becoming old, except *S*armish*th*â's last son, Pûru, who gladly gave his youth to his father and took his old age.

Becoming thus young again—younger than he was before—Yayâti left the government in the hands of Pûru, and enjoyed pleasures for one thousand years, sporting with the Apsaras nymph Visvâ*k*î, sometimes in Indra's garden Nandana, sometimes in Alakâ (Kubera's town inhabited by his people, the Gandharvas, Apsarases, Yakshas, &c.,) and sometimes on the summit of Mount Meru (the abode of all the gods), only to learn at last (as summarized* by the author of the Vishnu Purâ*n*a in narrating this story) that the enjoyment of any amount of pleasure does not satisfy the desire for *it*, but on the contrary increases it, like fire fed with clarified butter. Taking back his old age, he installed Pûru, and became a Vânaprastha in the forest, where, he spent his days in the company of Brâhmans, performed t a p a s in the midst of five fires (p a ñ - *k* â g n i m a d h y e), and at the end, died and went to Svarga, heaven, encompassing earth and sky (â v *r* *i* t y a r o d a s î .) In Deva-sadma, the Home of the Devas, he was honored by the gods, Maruts and Vasus. He travelled at will in Deva-loka and Brahma-loka. Once upon a time, he went to *S*akra (Indra), and there was the following discourse between them:—

Indra—Tell me what didst thou say to thy son Pûru when he took thine old age and governed ?

Yayâti—I told him (to this effect)—' Men excel all other creatures, and among men, the knower excels others; never be angry, never hate, never say harsh word, surround thyself with good men, honor them, show friendship, charity, mercy to (all) creatures.'

Indra—O Yayâti, completing all karmas, sacrificial acts, and renouncing home, thou wentst to

*Na jâtu kâma*h* kâmânâm upa-bhogena sâmyati havishâ k*r*ish*n*avartmeva bhûya evâ'bhivardhate,

the forest. I ask thee—like whom art thou in tapas, austerity?

Yayâti—None like (my) self, do I see, even among the Devas, Gandharvas and great *R*ishis.' *

Indra—Thou extollst thyself, decrying others, thine worlds are therefore limited, and the pu*n*ya or acquired good acts having come to an end now, fall thou down.

Yayâti—If so, grant that I do fall among the good (satâm madhye).

Indra—' Be it so.

Accordingly, he fell, but did not come down to the earth. As he was falling down, he was accosted, one after another by Ash*t*aka, Pratardana, Vasumanas and *S*ibi, with each of whom he holds a dialogue, the main drift of which may be given as follows, using X to denote each one of them:—

X—Do not fall, O thou who art as brilliant as the sun. Take the fruits of my pious acts and go up.

Yayâti—No, I will not take the fruits earned by another.

X—Thou art coming from heaven. Dost thou know what worlds await me there?

Yayâti—Infinite worlds, all blazing like lightning.

X—Take them all.

Yayâti—Be they for thee.

X—If thou wilt not like to buy them from me, take them as a gift.

Yayâti—No, I find no pleasure in worlds given by others.

All the four together—If thou wilt not relish our individual worlds, we give thee all ours collectively and go to hell rather than see thee fall.

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* Nâham Deva manushyeshu Gandharveshu Maharshishu,
Âtmanas tapasâ tulyam kañ*k*it pasyâmi Vâsava

Yayâti—O ye truth-loving souls! Strive ye for what I deserve: what I myself did not do before, *that* I do not know.

They—Whose are these five golden chariots that we see yonder?

Yayâti—These five golden chariots will carry ye; (for) the good souls will glow upward like the flame of the fire.

They—Ascend these chariots, O king! and transcend the sky; we shall follow thee when our time comes.

Yayâti—We are all to go now; we have conquered (earned) heaven together; come along, here is the painless path to Deva-sadma, the Home of God.

So saying, they ali went up, and the chariot of the last, viz. *S*ibi, surpassed the others in swiftness; for *S*ibi had given away all he had, and there was nobody on earth who equalled him in charity (vide the story about *S*ibi's self sacrifice). They then ask Yayâti—'Who art thou?' He says—'I am son of Nahusha and father of Pûru. I am your maternal grand-father. I conquered the whole world and reigned, and made a gift of it to Brâhmans, performing the horse-sacrifice. My Satyam, Truth, upholds heaven and earth, and by It, Agni, the fire, glows among men. I tell ye not in vain. The good (santa*h*) honor Sattyam, Truth.

The paradox that must strike any one who reads this story is that Ka*k*a, the son of B*ri*haspati, the Guru of the Devas, becomes the son as well of U*s*anas, the Guru of their enemies, and that the Guru of the Asuras has a daughter named Devayânî—a name connected with Deva. Ka*k*a's birth from the belly of the Asura Guru should make us not to overlook *R*ig Veda III. 29, 14 (already quoted, vide p. 278 *ante*), in which it is said that Agni was

born from the belly of the Asura. As *Bri*haspati is one of the aspects of the sun as poet, and as he is known as the Purohita or priest of the Devas even in the Vedas, that Asura, who, of all the Asuras of the *R*ig Veda, was most fit to be conceived as the priest of the Asuras, the powers of darkness, is the moon Soma. He is the goal of the souls who die in sin and go by the Path of Smoke, and who are hurled down to be born again and again in Samsâra (vide Bri*h*. Âr. Up. VI. 2, 16; and *Kh*ând. Up. V. 10, 5); and this seems to be the meaning of the Asura Guru's resuscitating dead persons. The reason why the moon was fancied to be the goal of the Path of Smoke seems to be that he is the lord of night and he himself is born phenomenally again and again. But there is another aspect of him as the glorious moon of self-sacrifice, and we must not forget that he is counted as one of the deities of the Path of Light also, which leads to Brahman, and from which there is no return to Samsâra (vide the same Upanishads and others quoted at p. p. 544 and 545 of Max Müller's *Psychological Religion*). Thus, the moon has two aspects.

There is a passage in the *R*ig Veda (IX. 87, 3) * in which Soma who is elsewhere often called king, is described as *R*ishi, as Vipra, as Pura-etâ (Purohitâ), leader, of the Janas, as the knower of the concealed secret name of the cows, and as Usanas by Kâvya. The Pura*n*ic story seems to have arisen by pondering over this verse and construing it in two different ways to suit the two aspects of the moon Soma. First, in the bad aspect, the cows or cattle are the creatures and their concealed secret

* *R*ishir vipra*h* pura-etâ janâ*n*âm
*r*ibhur dhîra Usanâ Kâvyena,
Sa *k*id viveda nihitam yad âsâm
apî*k*yam guhyam nâma gonâm:

Mr. Griffith construes 'Usanâ Kâvyena' as "Usanâ in wisdom." Sâya*n*a seems to take Usanâ here to mean 'wishing for' and 'Kâvyena' to mean 'by poetry'. The meaning, according to him, would be: The *R*ishi Soma, desiring by (the outpourings of) his poetry (to discover), discovered the hidden name of the cows.

n â m a n , word, which the moon knows, is their accumulated selfish Karma, by uttering which he brings them again and again to the r û p a , embodied state, of their samsâric life. The word is secret and concealed, because selfishness reduces men into mutually discordant, mean, little entities, and make them hide from each other their self-seeking, sinful thoughts and designs. The Janas whom he leads are the indriyas or desires (vide Pañkajanas in the story of Suparna, p. p. 260-265 *ante*). The Îsâvâsyâ-upanishad, verse 3, says that the Janas who are Âtmahans, killers of the Self, go to the dark worlds, called Asuryas, pertaining to the Asuras. It is the selfish desires which, from the Vedântic point of view, may be called Janas or Janakas, begetters, of Samaric births, and which kill the One-Self-hood of the Self. As the Îsâvâsya concludes by quoting the *Rig* Vedic verse 'A g n e n a y a' &c., it is clear that it takes Agni as symbolical of the Self it teaches. Agni's another name is Rudra, the Crier; and as Rudra is Îsa, the Upanisad commences with that very name as Îs, and identifies the Self with Yama, the Controller of conscience, and with Prâjâpatya, Son of Prajâpati, which name leads us to the Vedic stories (which will be stated in the Essay on Creation) about the birth of the Son God Rudra from Prajâpati. As Prajâpati and Brihaspati are identical, the latter's son Kaka, meaning the Sound or Sounder, seems to be a representation of the Self Agni as the Word. Brihaspati, the lord of words, is appropriately the father of the Self as the Word. Here, Word seems to represent Âtmaic Knowledge, and is therefore one with the Self, the subject of it. We cannot separate Knowledge from the Self, whose very s v a r û p a , nature, is True Knowledge. This Good Word is necessary for man's spiritual birth—for his springing up in his svarûpa, while the other is the bad word leading to his Samsâric birth. This Good Word, Agni-Rudra, is (by his another name) Gopa or Pasupati, the lord of cattle, which, as already observed, represent the creatures, but which, in connection

with Rudra, are to be taken in the aspect of pasus, victims, at the altar of self-sacrifice. While he is tending the cattle, the Asuras kill him again and again, thereby showing that they are Âtmahans.

Now to the good aspect. When the Asuras find out that the Self that suffered martyrdom at their hands is the immortal Word, they become good Asuras: they become Sattya-kâmas. As such, they mix Him in the Soma drink of Knowledge and make their master realize Him in himself; for He is the real secret Word, of spiritual regeneration—the concealed Self of the creatures. He is concealed, not in a far place but in the hearts of *all* creatures, as the Purusha or In-dweller of Infinite Love. He is the open secret of all; yet, men neglect Him. If Soma does not show the way how to realize Self Agni that has come to his own house, who else can? As the Soma juice is the very Self of the moon Soma, the fact that the Self of B*ri*haspati is mixed in, and made one with, the Self-drink, may be taken to indicate that Soma realizes Him as Self. * When this is done, there is no more killing of the Self. By complete self-sacrifice, Soma gets the Self as his spiritual Son, born by bursting open the belly, which represents the hunger and thirst for selfish objects; and his resuscitation by the Son, can only mean spiritual regeneration. The son makes the father, as there can be no fatherhood without a son. The knower has nothing to do with animal fatherhood. † His aim is to get the spiritual fatherhood; and Father B*ri*haspati has given His Son to all creatures in order that each one and all of them may make Him their Son as well. This is how by Kavi B*ri*haspati's son Kâvya, whom the Pauranic named Ka*ka*, the enlightened Soma became *Ri*shi, Vipra, the leader of good men, the knower of the Good Word, *and* Usanas whose

* The knower says 'So 'ham': 'I am He', vide p. 149 *ante*, about Upâsana.

† Prajâm na kâmayante, kim prajayâ karishyâma*h*', B*ri*h. Ar. Up. IV. 4, 22.

another name is Kavi or Kâvya. In other words, by Kâvya, the Self, he became Kâvya the Self. The Self is the real *kâvya*, poetry, of the soul. Thus, the knowledge of spiritual regeneration which Ka*k*a extracts from Soma, is self-sacrifice, and if, as I have tried to show, Ka*k*a is Agni, it is needless to say that he proclaims that knowledge to the world, not by simple precept, but by example; for, as soon as the sacrificial fire Agni is churned out from the Ara*n*i wood (which represents the moon, the man in the sky, vide Essay on Purûravas), he is sacrificed into the Âhavanîya fire—a rite which, the Mantra '*Yajñena Yajñam*' &c. says, was the first which the Devas performed.

Whenever man does wrong and is selfish, he kills the Self. The knower must become Asura, giver of life, *i. e.* the performer of self-sacrifice, for His sake; and to him, in return, He becomes Asura, giver of immortal life.

In the expression—'Come out if you are not Indra', Indra seems to be used in the sense of one who indulges in the senses.

In that part of this story which is about Ka*k*a, the Asura Guru's daughter Devayânî represents probably Vidyâ, who makes the killed Self resuscitated again and again. Ka*k*a treats her as his sister, and, like Yama (p. 206 *ante*), refuses to marry her. Probably she wanted to test his disinterestedness; and the so called curse he gets shows that he is above any personal benefit. The knowledge of spiritual regeneration by self-sacrifice benefits mankind in general.

Phenomenally, the solar light Agni enters the moon and bursts his belly, on the newmoon day. It was probably fancied that his soul shot forth and became the bright planet U*s*anas alias *S*ukra, which is one of the names of Agni, vide *R*ig Veda VII. 1, 8.

Before going to explain the remaining portion of the story which connects Devayânî with Yayâti, I may here state that **Yayâti, Yadu, Turvasa, Druhyu, Anu, and**

Pûru are mentioned in the *Rig* Veda along with other names in such a meagre manner that nothing definite can be made out about them beyond that they are probably some heavenly objects, and that of them, Yadu and Turvasa are mentioned together oftener than the others, thus: —

By means of Agni we call on Ugradeva, Yadu, Turvasa, from afar. O Agni, bring Navavâstva, B*ri*hadratha, Turvîti, to subdue the foe (I. 36, 18). Indra protects Turvasa and Yadu and takes them across a roaring flood, over the sea (I. 54, 6; 174, 9; IV. 30, 17; V. 31, 8; VI. 20, 12). The Asvins and the Maruts protect them (VIII. 7, 18; 9, 14). In VIII. 4, 7 there is the prayer, 'May we see Turvasa and Yadu.'

For Pûru, for Divodâsa, Indra shatters ninety forts (I. 130, 7). For Purukutsa, Sudâs, Indra breaks seven castles; he brings gain to Pûru (I. 63, 7). The Pûrus (men of Pûru) follow the V*ri*tra slayer Agni (I. 59, 6). Trasadasyu grants gifts to the Pûrus (IV. 38, 1).

Mitra and Varu*n*a give the horse Dadhikrâ to the Pûrus (IV. 39, 2). The Pûrus worship Indra with their sacrifices (VI. 20, 10).

O Maghavan ! what strength there is in T*ri*kshi, in Druhyus, in Pûru's men, bestow that on us in order to subdue our foes in fight (VI. 46, 8).

The Anus prepare a chariot for Indra's horse (V. 31, 4). He is with them and Turvasa (VIII. 4, 1).

Whether, ye Asvins, ye are with Druhyu or Anu or Yadu or Turvasa I call ye hither to come (VIII. 10, 5).

The gods sit upon the sacred grass of Nahusha's son Yayâti (X. 63, 1).

While thus the above personages are spoken of in the most friendly manner, there are at the same time verses in which there is an opposite description, thus:—

May we in sacrifice conquer scornful Pûru (VII. 18, 13). For the sake of the T*ri*tsus and Sudâs, Indra conquers Druhyus, Turvasas, Pûru, Anu, and others (VII. 18).

Mr. Griffith (under I. 36, 18) takes Yadu, Turva*s*a, Druhyu, Anu, and Pûru to be eponymi of tribes of these names, that is to say they are fabulous heroes or progenitors of those tribes, and though departed, are worshipped as spirits. Just as each of these names is often mentioned in the plural, the Kâvyas* (the plural of Kâvya) are mentioned in the Aitareya Brâhma*n*a, VII. 34, as a division of the Fathers along with Urva-Pitaras and Uma-Pitaras. Among the Fathers are included the Bh*ri*gus, and the Paurâ*n*ics have taken Kâvya U*s*anas to be a Bhârgava. If Kâvya U*s*anas is the planet Venus, it is likely that Yadu, Turva*s*a and others are some of the other planets or some bright stars. The sun Indra, the A*s*vins, and the Maruts are with them at the time of their heliacal setting, and receive worship from them and the people that are fancied to be in those lokas, worlds. Thus worshipped, those gods are fancied to protect them and enable them to *cross the flood of the light of the con*_*junction*, and they are *invoked to come down spiritually to our sacrifices, whether they be with the one or other of them* and even to bring them to our sacrifices and confer their wealth and strength on us All this is friendly description. In the adverse description, they are obliterated by the conjunctional solar light, as if the sun conquered them in order to secure their riches for his worshippers. Some of them, according to their relative apparent size and brilliancy, may have been named after names of tribal principalities more or less extensive. Excepting Usanas or Venus, there is not a single planet whose current name is to be found in the *R*ig Veda. The *R*ig Vedic B*ri*haspati is not Jupiter but one of the names of the sun. The *R*ig

* In the *R*ig Veda X. 14, 3, the Kavyas (without the dîrgha â) are included among the Fathers Angirases, Bh*ri*gus, and others.

Vedic people must have noticed such a bright planet as Jupiter and others whose positions in the sky change from day to day or month to month, and must have given them some names, although they may not have correctly calculated the periods of their revolutions. But those names must have gone out of use when the Pauranics gave new names to them in their popular stories. Thus, when once the moon Soma was fancied to have become the planet U*s*anas alias Kavi or Kâvya, the name of the solar Kavi B*ri*haspati was, I think, transferred to Jupiter, the other bright planet, whose apparent motion is slower than that of Venus; and these two planets became respectively the miniature moon and sun, in comparison with the swift moon and the apparent slow sun. When the very swift Mercury was named Budha, the Learned, and made the son of the moon, in illustration of a Vedântic riddle (vide p. 210 *ante*), the very slow Saturn, called on that account *S*anai*sk*ara, had to become the son of the sun Vivasvat and be included among the Vedic children of Vivasvat (vide p 199 *ante*). Thus, of the lords of the week, the sun and the moon are the originals; Venus and Jupiter their miniatures; and Mercury and Saturn, their sons. Only Mars remained to be accounted for poetically; and it was called Aṅgâraka, the Live Coal, and Mahîsuta, the son of the earth, from its red and muddy colour. These new names must have driven out whatever old names the planets had, except Venus whose old name U*s*anas seems to have been retained. The regular knowledge of the planets, whether it was indigenous or borrowed, seems to go back to a time some centuries prior * to the knowledge of the Zodiac, about which, so far as I know, there are no Paurâ*n*ic stories.

Whether Yadu, Turva*s*a, Druhyu, Anu and Pûru were

* The *R*ishi of *R*ig Veda X. 101 is put down as Budha, son of the moon, simply because the first verse commences with the verb U d b u d h y a d h v a m . This shows that at the time of the Anukrama*n*i Mercury was known to be the son of the moon.

eponymi of tribes of those names or some heavenly objects, speculation seems to have been as rife about their real nature as about the Pañkajanas; and just as the Pañkajanas were supposed to be the Gandharvas, Râkshasas, &c., or the four castes with the Nishâda as the fifth, the Âdiparva of the Mahâbhârata (Muir, II. p. 260) says that the Yâdavas sprang from Yadu, the Yavanas from Turvasa, the Vaibhojas from Druhyu, and the Mlekkha tribes from Anu.

Now about the explanation of the second part of the story in question. There can be no doubt that in it Devayânî represents Avidyâ, * as meaning the vehicle or path of the devas in the sense of the senses. The Mundaka Upanishâd says:—P a r e 'v y a y e s a r v a e k î b h a v a n t i :—'In the Highest God all become one'. The knowers who go to him give up all their worldly distinctions. Indra mixes up the cloths of the girls, in order to see whether in cleansing their bodies they have cleansed their minds also. The result shows that Devayânî had not. She fights for the outer distinction and does not see that spiritually all become one when they bathe in knowledge. She is revealed as the personification of envy. Whatever the name of Yayâti meant originally, it was a name which the Paurânics might well utilize for denoting a man who is in the y â t â y â t a or vortex of samsâric births and deaths. Like the Dânava king Ilvala of Agastya's story, the Asura king Vrishaparvan of this story seems to be different from what he is represented to be outwardly. I take him to be king Dharma, and his daughter, to be Righteousness or Faith. Sarmishthâ is a beautiful name, meaning, I think, one who is most capable of s a r m a n, protection or saviourship. Her third son by whom she excels Devayânî in the number—in the wealth—of children seems to be Tyâga, Renunciation, as denoted by his giving away his young age to his father. The Asura Guru is renowned for his politics—Sukra-nîti, which he has fully shown in so arranging the plot as to out-wit his own

* Cf. Bhekî, who in the first part of her story figures as Vidyâ, and in the second part as Avidyâ.

envious daughter, and award ultimate victory to her persecuted rival. Man gives himself up to the pleasures of Avidyâ and it is as if by stealth that he snatches a second to meet Faith. Even that is sufficient for the merciful, noble, royal lady, to bear him the son Pûru, a name probably adopted in the sense of Abundance or Fullness—the ever fullness of mind derived by renunciation or contentment. So, Pûru is the spiritual p r a j â or son, by whom the man Yayâti becomes full, as the Vedic saying is—P r a j a y â h i m a n u s h y a *h* p û r *n* a *h*. A double meaning runs throughout the story, not only in respect of the names of d e v a and a s u r a, but in all other respects. The poet teaches the moral that even with renewed youth lust is insatiable and that a voluptuous life leads to a heaven of pleasures from which there is a fall at last. So much outwardly. But if we probe the marvellous paradoxes, Yayâti would be revealed as the best of knowers from the moment he met *S*armish*th*â, and got Pûru as son. How can there be any fall when such a spiritual son is born? So, the old age got by the so called curse of the Asura Guru seems to be j ñ â n a v â r d h i k y a and the youth given by the spiritual son to be the a j a r a t v a or decayless freshness of immortality; for, the gods are called a m a r â *h*, immortals, as well as n i r j a r â *h*, ageless. Getting this young age, Yayâti acts like a Deva, spiritual lover. He loves the nymph Vi*s*vâ*k*î. I have elsewhere expressed the opinion that the Apsaras nymphs loved by Indra and the Devas are spiritual good qualities such as faith, truthfulness, mercy, knowledge, &c. The name Vi*s*vâ*k*î seems to mean that she is the woman of Vi*s*va, the All, that is one who regards all creatures as self. She may be taken to be Vidyâ, whom all knowers ought to love. How can Indra hurl down a knower who went to the forest and knew even the five fires? Then, what is the meaning of Yayâti's fall? The fall seems to be his flight (vide Tri*s*anku p. 104 *ante*). He alights among his own four grand-sons, whom I take to be no other than his own Self by whom he became Pitâmaha,

grand-father i.e. *the grandly wise*, even fourfold, in imitation evidently of the four-faced or omniscient God, Pitâmaha alias Prajâpati, the highest god of the Vedic period. The four-foldness seems to mean the spiritual quality of pervading in the four directions, i.e. every where. The *Kh*ân. Upanishad VII. 26 says about the knower:—S a e k a d h â b h a v a t i, t r i d h â b h a v a t i, p a ñ *k* a d h â, &c. The knower becomes manifold because he looks upon all creatures as himself. It will be seen that Yayâti extols himself both before the fall and afterwards when going up with his grand-sons. By 'himself' he means, not the lower self, but the Self with whom he has become one.* Pleased with the praise of the Self, Indra, who is a god on the Devayâna Path of Light, makes Yayâti fly up to the boundless Self-World of Pitâmaha Brahmâ; for, he who knows Brahman becomes Brahman. The Truth which Yayâti proclaims is the Truth of the Self, that Truth by which the Path of Devayâna is made wide as it is (S a t y e n a p a n t h â v i t a t o D e v a y â n a *h*, Mu*nd*aka III. 1, 6). Yayâti does not like to have any thing earned by another than the Self.

Thus ends the story as told in the first Parva of the Mahâbhârata. Nothing is there said about how the four persons Ash*t*aka, Pratardana, Vasumanas, and *S*ibi became Yayâti's grand sons. But we find the following wonderful story in the Udyoga-parva 105—122 about Yayâti's daughter Mâdhavî and her four sons:—

> In order to test Visvâmitra who was performing t a p a s to become a Brâhman, the god Dharma went to him in the disguise of *Ri*shi Vasish*th*a and begged for food. Visvâmitra had no food ready, but began to cook it. In the meantime Dharma-Vasish*th*a (for we may so call the disguised person) ate the food offered by other *Ri*shis who had it

* About the Self-praise, vide the s â m a n, psalm, sung by the knower in the Taitt. Upanishad:—'Hâ! Hû! Hâv! I am the maker of poetry, I am the maker of poetry. I am the first born of *Ri*ta (sacrifice) having been in the navel of the Immortal even before the Devas', &c.

ready; and when Visvâmitra completed cooking and carried the food on his head to Dharma-Vasish*th*a, the latter said 'I have just eaten. Wait a little', and went away. Visvâmitra stood with the food on his head expecting Dharma-Vasish*th*a, and eating nothing, for one hundred years. All that while, Gâlava was the only disciple that stood by Visvâmitra. At last, Dharma-Vasish*th*a returned, ate the food, and went away saying:—'Visvâmitra! I am very much pleased with you; you have become a Brâhman'. Visvâmitra was filled with joy, and he said to his steadfast disciple Gâlava—'you have completed your studies. You can go wherever you like.' Before leaving his Guru, Gâlava wished to present some remuneration, g u r u d a k s h i *n* â, to him; who, however, wanted nothing, and being annoyed at his still pressing him to name something, said:—'If so, fetch me 800 horses all having black ears on one side and white bodies.' Gâlava could nowhere find such horses, and sitting on the wings of his friend, the heavenly bird Garutmân, he came to Mount *Ri*shabha-*Sri*nga in the east, where a Brâhman damsel named *Sândilî* was sitting in deep t a p a s, contemplation. Garutmân thought of carrying away this beautiful damsel as a fit object to be presented to Prajâpati, Mahâdeva, Vish*n*u and Dharma; but as soon as this idea of carrying her away occurred to him he became a lump of flesh bereft of his wings. But on supplication to her he got his wings back. Not finding the horses there, and in many other regions of the sky, Gâlava went to king Yayâti; who said he had no such horses, but would give his daughter Mâdhavî. Gâlava took her; and Garutmân then went away telling him that he would get the required horses through her. With her, Gâlava went to Haryasva, king of Ayodhyâ, who gave him 200 horses of the kind required, in

consideration of Madhavî living with the king till she bore him a son named Vasumanas. She then became a virgin and was taken by Gâlava to Divodâsa (Bhaimasenih) king of Kâsî, who too had only 200 such horses. Giving them to Gâlava, he lived with Mâdhavî till a son named Pratardana was born. She then became virgin and was taken next to king Ausînara of Bhojanagarî, who too had only 200 such horses. He gave them to Gâlava and lived with Mâdhavî till a son named Sibi was born. Gâlava thus secured 600 horses but could nowhere find the remaining 200 horses. He went to Visvâmitra, gave him the 600 horses, and offered Mâdhavî herself, the virgin again, as a substitute for the remaining horses. Visvâmitra gladly took her saying that if she had been offered to him first, he would have taken her as fully equal to the 800 horses. She bore to Visvâmitra a son named Ashtaka, and then married Vana, the forest. This probably denotes that she became a Tâpasî.

Thus we have here quite a different story from that found in the *Râmâyana* as to how *Visvâmitra* became a Brâhman (vide p. 72 *ante*). The atithi who comes in the form of Vasishtha seems to be the Supreme Self. The knower ought to become the enlightened Self and offer himself to Him. But as *Visvâmitra* had *not yet cooked away* the *rawness of the* senses and made himself the Self, Vasishtha goes to other knowers. Then Visvâmitra cooks himself into the Self, and his steadfast waiting seems to represent the intense e k â g r a t â or singleness of purpose with which he makes the *upâsana* of the Supreme Self. The student who attends upon him all the while, seems to be the sacred syllable Om, uttered from g a l a, throat, in continuous succession in the j a p a. The *Harivamsa* 13 says that Gâlava was the *middle son* of Visvâmitra; that as the latter went away to perform tapas, his wife saw no means of livelihood in the famine and went about tying the child to her g a l a, neck, in order to sell him,

and that therefore the child got the name of Gâlava. The Paurânics are clever in inventing fanciful etymology to conceal an esoteric meaning. The Omkâra represents the Self, and is, as it were, the student or practiser * in the knower's japa or will-endeavour to become the Self. Sent forth as the Self from the throat, it is as it were the spiritual Son, the only valuable coin with which to buy spiritual food in the famine produced by the desires. The upâsaka looks upon himself, his japa word Om, (or any other Mantra adopted for the purpose), and the Supreme Self contemplated upon, to be one. When the Self is cooked and made ready, Vasish*th*a accepts the Food and confers Brâhmanhood on Vi*s*vâmitra. Then the student Om, on the pretext of rewarding the Guru who successfully toiled with him, proceeds on a career of himself to show that he is the obtainer of all the Vidyâs and sacrifices. Perched on the wings of Sacrifice, for I take Garutmân to be such, he goes to *Sândilî*, who appears to me to be the *Sândilya*-vidyâ. This Vidyâ is found in the *Khând*. Upanishad III. 14. It teaches the In-dwelling Self to be greater than the Universe.

Sacrifice gets new wings from this âtma-vîdyâ, and helps the student to obtain Mâdhavî, who seems to be Madhu-vidyâ, the knowledge of the Self as Honey—that Honey, the best of the forest produce, which the knower in his retired forest-life, gets. From the fact that Mâdhavî ultimately marries Vana, Forest, she seems to be the goddess Ara*n*yânî, which word (like Indrâ*n*î and other words of that kind) may be construed as meaning the wife of Ara*n*ya, Forest. The *Rig* Veda X. 146 is about Ara*n*yânî. The Anukrama*n*i, in attributing that hymn to *Ri*shi Deva-muni Airammada, induces us to compare this name with the saras or river called Airammadîyam, said to exist in Brahmâ's heaven (*Khând*. Up. VIII. 5, 3). It is so called because it contains the exhilarating drink of eternal joy. In attributing the hymn to the godly Muni of this joy, the Anukrama*n*i evi-

* Brahman should be studied in the Upâsana performed over and over till death, vide the texts upon which the Brahmasûtra IV. 1, 1 is based.

dently takes Aranyânî, the devatâ of it, to be the Siddhi or fruition of the forest life of the Vânaprastha. As Madhu means also the soma juice, Mâdhavî may be taken to be the knowledge of it. Being the knowledge of immortality she is ever virgin, and of her many a Râjarshi of old fame was born, himself as the Son, the Self freed from body.

The 600 horses obtained may be taken to be the six seasons, symbolical of all the sacrifices performed in them. In other words, the complete year is brought as Sacrifice, and the story ends with the Brâhmanised knower Visvâmitra's getting the Self as Son Ashtaka, who seems to be the prototype of the famous God Rudra Ashtamûrti, the Self of names and forms, the Son of Brahmâ.

SIBI.

The story about the self-sacrifice of *S*ibi, king of the U*s*înaras, is called *S y e n a k a p o t î y a m*, the Hawk and Dove. There are three versions of it in the Mahâbhârata with very little difference between them in substance, viz (1) in Vanaparvan 130 and 131; (2) in the same parvan 196; and (3) in Ânu*s*âsana-parvan 32, where his name is mentioned as V*ri*shadarbha alias Usînara of Kâ*s*î. The second seems to be the oldest version and is to the following effect:—

In order to test king *S*ibi, Indra became a hawk and Agni a dove. Pursued by the hawk, the dove ran for life and fell on the lap of *S*ibi, who was seated on a royal seat (d i v y â s a n a). His priest observed that the fall of a dove * on one's person portended danger, and that to avert it the king should give money in charity. The dove said that he was a *S*rotriya Brâhman well-read in all the Vedas, and implored to be protected. The hawk came and wanted to have his god-allotted food. The king asked the hawk to take the flesh of a fat bull or any other animal in lieu of the dove, but receiving an answer in the negative, said that he would rather forego his own life than give up one who had sought his protection. "'Then,' said the hawk, 'save the dove by giving me his weight of flesh cut out from your own body.' The king gladly consented and went on cutting his flesh and putting it against the dove, who became heavier and heavier in the balance, so much so, that having no more flesh the king put even his skeleton into the balance. Then the hawk flew away, saying 'you have well protected the dove.' Then the dove said

* In *R*ig Veda X. 165, the K a p o t a, dove, is mentioned as the messenger of Yama, M*ri*tyu and as finding a place for itself in fire, in Agni-dhâna, fire vessel.

to the king 'I am Agni, and the hawk is Indra. We came to test you. The flesh which you have cut off from your body to save me will become a sweet-scented, handsome, golden-coloured lakshman, mark, to you, and a Purusha, Man, named Kapotaroman will be born from your side, bursting himself out,* as your famous son.'

The first version says that the testing of *S*ibi took place when he was in his yajña-vâ*t*a, place of sacrifice; that the satisfied gods, Indra and Agni, blessed the cut off flesh to become the permanent bhâsvatî kîrti*h*, splendrous fame, of *S*ibi, pervading the whole universe; and that *S*ibi went to Heaven with a blazing body.

The light of Agni, the fire, is dimmed and overpowered by the superior light of the sun Indra. So, as if pursued by daylight, Agni goes to the lap of *S*ibi, whom I would take to be the moon, the lord of night, in which fire shines well. Supposing that Agni enters the night on the full moon day, the moon goes on cutting off his flesh or light day by day in the dark fortnight, until on the new-moon day, being in conjunction with the sun, he gives up his whole body for the sun-hawk to eat. This is *S*ibi's self-sacrifice, by which Agni is well protected, as he can shine undimmed in the dark night.

Esoterically, man's enlightened Self must merge in and become one with the Supreme Self, as the light of fire merges in the sun's light. God drives the Self home into the righteous man, who, thus getting the Self, subdues the flesh and offers himself up completely to God; and the son born is himself as the realized Self born away from the samsâric body and shining in his own spiritual svarûpa.† Body devoted to or sacrificed for the Self, becomes the golden emblem of fame—of immortality. There is nothing in the

* The original is:—Etasmât pârsvât purusho janishyati Kapotarome 'ti *k*a tasya nâma. Kapotaromâ*n*am *S*ibinaudbhidam putram prâpsyasi, &c.

† Cf. Mândhâtar's son who is born by bursting open the belly, p. 237 *ante*. About svarûpa, vide Trisañku p. 100 *ante*.

world which can weigh with the Self, except complete self-sacrifice.

The Buddhist *S*ibi Jâtaka, translated from the Chinese by the Rev. S. Beal, is published in the Indian Antiquary, Vol. IX. p. 145. It is to the following effect:—

> Many kalpas ago there was a king called Padma, who had a charitable daughter of a most dazzling whiteness called "Silver colour". She cut off her breasts to appease the hunger of a starving woman who had just been delivered of her first-born son and would have devoured the child, if "Silver colour" had not appeased her hunger. "Silver colour" had nothing else to give and there was no time to go home and fetch food. People said she was vain-glorious, but to convince them of the sincerity of her charity she said: 'Let me have my breasts again'; and she got them. Seeing this miracle, the god Indra came to test her. To convince him, she said: 'Let me become a man.' She was at once transformed into a man and wandered from place to place. He was at last installed king, after Padma died. In another birth, Silver-colour, as a noble-man's son, gave his body to the birds and beasts and allowed a bird whose name was yeou-sheu ("having a hand") to peck out his eyes, "till naught but the bleached bones were left." In a third birth, he was born as the son of a Brâhman and gave his body to appease the hunger of a tigress who had just brought forth her young and would have either devoured it or died of hunger but for his charity. Buddha gave this sermon about charity when he was in the country of *S*râvasti and in conclusion said that it was he who was Silver-colour in his former births and that by reason of his self-denying charity in bearing sorrow for others he had attained Perfection of Being.

The learned translator says that the name Silver-colour

"is probably a corruption or supposed derivation from *S*ibi and this story is therefore the northern form of *S*ibi Jâtaka. The derivation would be from the root s v i, to shine, from which comes s v e t a, white".

Phenomenally it is the moon who is Silver-colour, while esoterically the whiteness represents the purity of the man of righteousness who is *S*uddha-satva (vide *S*veta p. 154 *ante*). Likening the moonlight to milk, the moon seems to have been fancied to be a woman having p a y o d h a r a u, breasts, literally milk containers. At the end of the dark fortnight the moon, as the breast, is offered to the Dawn woman, the mother of the baby-sun. Of course the moon Silver-colour gets her breasts again in the bright fortnight; but the play on the word p a y o d h a r a being over, Silver-colour is changed into a man, the moon being of the masculine gender in Sanscrit. The tigress seems to be another personification of the Dawn. She is the tigress, because she kills the darkness. She gives birth to the young tiger, the baby-sun. At the end of the dark fortnight the waning moon disappears into the dawn light, as if he gave himself up to be eaten by the Dawn.

About Silver-colour's giving his eyes to the bird, the Râmâya*n*a Ayodhyâkâ*n*da (Sarga 12, verse 43, and Sarga 14, verses 4 and 5) refers to the *S*yenakapotîya story and says immediately afterwards that likewise Alarka gave his eyes to a learned Brâhman who begged them of him. There must be some story in detail about Alarka, though I have not been able to find it. According to the Buddhist work *The Question of King Milinda* (Sacred Books of the East, XXXV. p. 179), "King Sivi gave his eyes to the man who begged them of him and when he had thus become blind, new eyes were given to him from heaven."

The Buddhist Jâtaka story surpasses the Brâhmanical story by trebling *S*ibi's self-sacrifice, in order apparently to heighten the importance of Buddha. It is but natural that Buddha, the great man of renunciation, was identified by his followers with *S*ibi of older fame, whose story must be

very ancient, seeing that he is stated by the Buddhists themselves as having been Buddha in his former births.

As an instance of how stories of this kind find their way unperceived into the literature of people of other religious persuations, I may mention that at a gathering of the Musalmans at Chitaldroog, during the Moharram in A. D. 1885, I heard a piece of poetry* in Hindustani to the effect that once upon a time when Mahammad was in the Musjid at Medina a dove fell before him and implored to be protected from the hawk who was pursuing her when going about in quest of food for her (dove's) two young ones in the nest; that the hawk urged she had two young ones, to feed whom she was pursuing the dove; that Mahammad offered to give his own flesh if the dove was spared; that the hawk said she would be satisfied with the flesh of his face; thereupon Mahammad took up the knife and was about to cut off the flesh, when the hawk revealed itself as Israel and held his hand and said that God had sent him as the hawk and Gabriel as the dove in order to test him. This seems to be but an adaptation of the story of *S*ibi.†

Immediately after the second version, the Mahâbhârata Vanaparvan 197 has another story about *S*ibi and his three step-brothers Ash*t*aka, Pratardana and Vasumanas:—

* Orthodox Mussalmans regard such stories as this about their Prophet as apocryphal and due to poetical license.

† In February 1886 I contributed an article on *S*ibi to the Harvest Field (a Monthly Magazine of the Wesleyan Mission, then published at Bangalore, now at Madras). I mentioned in it how Prof. Max Müller had shewn that a certain saint of the Roman Catholics was Buddha himself disguised; and without meaning any disrespect to anybody, I concluded thus:—" But after all a Christian may get up and snatch away *S*ibi from the Brâhman, the Buddhist and the Mahammadan. There are European Scholars who have identified the *S*vetadvîpa, the white island in which Vish*n*u is supposed to reside, with some Christian country in Europe, and who say that the doctrine of b h a k t i, faith, to be found in the Bhagavadgîtâ and the Purâ*n*as, was borrowed by Nârada from the early Christians. Perhaps philosophers of this school may come to the conclusion that *S*ibi, the white man, is Christ himself borrowed and changed by the Brâhmans; for, may not the dusky sons of India well describe the fair Jew as being white when compared with themselves? And are not the death of *S*ibi for the sake of another and his resurrection somewhat like the death of Christ for the sake of mankind and His resurrection?. * * * * ".

Once upon a time Ashtaka, son of Visvâmitra, performed a horse sacrifice, and at the completion of it, he drove in a chariot with his brothers and meeting Rishi Nârada took him also into the chariot. Then the following dialogue ensued between him and Nârada:—

Ashtaka—Supposing we four brothers wish to go to heaven in this chariot, which of us will have to get down (as not being worthy to go there)?

Nârada—Ashtaka! You must get down. When I once drove with you I saw a large number of cows and asked you whose they were. You said that they were given by you in charity. As you proclaimed your own gift, you must get down.

Ashtaka—Supposing the remaining three wish to go, which of them will have to get down?

Nârada—Pratardana. When he drove with me once in a chariot drawn by four horses, a Brâhman came and asked him to give him one of the horses. He told him to wait till he should return from the drive but being pressed by the Brâhman he gave the horse. Similarly three more Brâhmans came one after another, pressed for the gift of the remaining three horses and took them, and then the king, yoking himself to the chariot said, 'Oh, the Brâhmans, I have nothing to give to them hereafter.' As he gave with a half heart, he must get down.

Ashtâka—Between the remaining two, who has to get down?

Nârada—Vasumanas. I went to his house when he performed a festival in connection with a chariot called Pushparatha. I praised it and he gave it to me saying 'Since you praise it, it is yours.' On a second occasion I praised a similar chariot and he gave it to me. But when on the third occasion I began to praise a third chariot, he

stopped me grudgingly and showed it to other Brâhmans. So he shall get down.

Ashtaka—Supposing the last (*S*ibi) wishes to go, who has to get down?

Nârada—*S*ibi shall go and I should get down; for, I am not equal to *S*ibi. One day a Brâhman came to him and said: '*S*ibi, I want food.' 'What kind of food?' *S*ibi asked. The Brâhman said: 'Let your son B*ri*hadgarbha be killed and his flesh cooked for me'. *S*ibi got his son killed and cooked, and carrying the food in a vessel on his head went in search of the Brâhman. While thus going, he was informed that the Brâhman had entered his palace and set fire to it. Without minding this in the least, *S*ibi went to the Brâhman and said: 'The food is ready.' The Brâhman was dumbstruck and hung down his head. *S*ibi begged him to eat the food. The Brâhman hesitated and said: 'Eat it yourself.' Accordingly *S*ibi prepared to eat the flesh of his own son, when the Brâhman held his hand and said: 'You are indeed free from passion. There is nothing which you will not do for the sake of Brâhmans?' So saying the Brâhman vanished; and *S*ibi saw his son standing before him like a divine youth. It was the god Vidhâtâ that had come in the disguise of the Brâhman to test *S*ibi. The ministers enquired: 'Desirous of what have you done this—you who are a knower?' *S*ibi said: 'I did so without wishing for any reputation or reward. I did so simply because the good people before me did likewise.'

The object of the story is to extol *S*ibi who is the hero of it. Pratardana is an old name occurring in the Kaushîtakî Brâhma*n*a Upanishad as one learning the knowledge of Brahman from Indra. Nârada is another old name occurring in the *Kh*ândogya Upanishad as one learning the same knowledge from Sanat-Kumâra. Ash*t*aka occurs in the Aitareya

Brâhmana as one of the good sons of Visvâmitra, Vasumanas also must be an old name. So, these old knowers are fancied to have admired the self-sacrifice of the subsequent hero Sibi and acknowledged him to have surpassed them in merit. In order that he may so surpass them they are made to assume the respective demerits. The first instance refers to the demerit of proclaiming one's own charity; the second to charity performed *asked* and with a half heart; and the third to charity performed *unasked* to some extent only. The fourth is a terrible test, couched in a horrible paradox. No God or Brâhman could ever have demanded the killing of a son by his own father, and Sibi could not have meant son-killing and cannibalism as the ideal good acts done by the good men that went before him. The son killed can only be the worldly desire Kâma, who is called M a n a s i j a, Mind-born, and A-ñ g a j a, body-born, which word is synonymous with son. The boy's name Brihadgarbha, Big-belly, may be compared with the description of Kâma in the Gîtâ III. 37-39 where he is referred to as Mahâsana and Dushpûra. When this son is killed, the divine son that is revealed in his place is one's own enlightened Self born away from selfishness. The unconcernedness of Sibi at the burning of his palace seems to be in illustration of old king Janaka's gâdhâ* that even though his whole city Mithilâ was burnt and destroyed nothing that was his would be destroyed; for, to a knower like Janaka the Infinite Self i. e. himself realized as the Self is his v i t t a, wealth, literally that which is *known* or found by knowledge.

* This gâdhâ occurs in the Mahâbhârata Mokshadharma, Sânti-parvan Adh. 178. The original is thus:—

A n a n t a m b a t a m e v i t t a m
y a s y a m e n â s t i k i ñ k a n a
M i t h i l â y â m p r a d î p t â y â m
n a m e k i ñ k i t p r a d a h y a t e.

'The v i t t a, wealth, of mine who has nothing is indeed endless. Even though Mithilâ is burnt down nothing mine would be burnt.'

The knower has nothing outside himself to wish for; for he becomes the Self of all.

Phenomenally, Sibi, the moon, commences the year by promising to feed the Brâhman, the Sun. In six months Sibi, as full moon, kills his son the Orion's Belt, and takes it sunward; and when at the end of the year he returns to the Conjunction it is fancied that while on the one hand the sun burns the moon's palace the Orion, the moon on the other offers the cooked Belt to the sun, as his own enlightened Self as Sacrifice.

JANTU.

The Mahâbhârata, Vana-parvan 127 and 128, says:—

There was a king named Somaka. He had one hundred wives, but no issue until he became very old, when one of the wives gave birth to a son named Jantu. All the wives of the king looked upon Jantu as their common child granted after so many years of anxious longing. One day the child, stung by an ant, fell into a fit of crying, at which the one hundred fond mothers, fearing some danger to their only son, filled the palace with their cries. The king who was in the hall with his priests and ministers ran in, found that it was only an ant-bite and pacified his wives. But their anxiety and cries produced a deep impression upon his mind. If the worst had happened to this only child— Oh! the idea was distressing. The state of having an only son was, he thought, worse than that of having none. He and his wives were very old. But if, he said, his priest would think of any rite by which he could become father of one hundred sons he would perform it at any cost. The priest said: "There is a rite if you can do it." The king said: "Mention it please at once, and I shall do it." The priest said: "If your only son, Jantu, was sacrificed as a burnt offering, all your wives would become pregnant by simply smelling the smoke thereof. They would give birth, at the rate of one each, to one hundred sons, of whom Jantu would be one; for, he would be born again of the same mother with a sign of gold in his northern side." The king began the sacrifice at once and got his priest to officiate in it. It was a most dreadful scene. When the child Jantu

was taken to be killed he was made a tug of war between his one hundred weeping mothers and the priest. The latter having begun the rite was bound to finish it, and succeeded by superior force in pulling the child away and putting him into the fire.

The sacrifice being thus completed, the wives gave birth in due time to one hundred sons, of whom Jantu, born again, became the pet.

The priest died first and then the king. In the hell the king was astonished to see his priest suffering in fire and asked for the reason. "This" replied the priest "is the fruit of officiating for you." The king met the God Yama and begged him to release the priest and put him instead into the fire, for it was he who got the priest to perform the rite. But Yama said that the author himself of a deed must suffer. Thereupon the king shared the hell with his priest and becoming freed from sin, he was released with him to enjoy (in Heaven) the pure joys (*subhân kâmân*) acquired by (good) deeds.

Somaka, the name of the king, clearly indicates him to be *the moon*, who, *esoterically*, represents man. The son born in extreme *vayo-vârdhikya*, physical old age, literally the extreme growth of life-time, when the fecundity of organic life is at an end, can only be the Self born in *jñâna-vârdhikya*, extreme growth of knowledge, when, by reason of the allaying of selfish desire, the karmaic fecundity is gone and is succeeded by spiritual fecundity. The sacrificial fire that is churned out represents the Self. That fire is the *priya*, darling, *jâta*, new-born babe, thrown into the Âhavanîya fire (vide Aitareya Brâhmana I. 16, p. 37). So, the dear child Jantu, literally the Born, seems to be Agni Jâta. The one hundred mothers of the Self appear to be the numerous good qualities of the knower with *S*raddhâ, Faith, as the chief among them. They appear to be the same as the hundreds of Apsaras nymphs

who, according to the Kaushîtaki Upanishad I. 4, attend upon the knower in the Brahma-loka, which is the Supreme Self Himself as the Infinite World. The Self, the dear Son, thrown into the Supreme Self, becomes hundred-fold, that is manifold. The *Kh*ândogya VII. 26, 2 says about the knower:—"He is one, he becomes three, he becomes five, he becomes seven, he becomes nine; then again he is called the eleventh, and hundred and ten and one thousand and twenty." The Self is One and yet manifold, because he looks upon and loves all creatures as himself (Î*s*âvâsya Up. verse 6). The golden sign seems to represent immortality, as the Taitt. Samhitâ III. 2, 6 says:—A m *r i* t a m v a i h i r a *n* y a m.

As, for the sake of the riddle in the story, it became necessary to say outwardly that the crime of killing a child was committed, it also became necessary to say that the criminal had to suffer in hell. But if we view Yama in his Vedic light, it is only the Su-k*ri*ts, Good-doers, who can go to Him.

THE SEVEN *R*ISHIS; THE TREE OF LIFE.

The Mahâbhârata, Anu*s*âsanaparvan 93, contains an Upâkhyâna called Bisa-stainya, or the story about the theft of lotus stalks. It is to the following effect:—

. There lived in a forest the seven *R*ishis—Attri, Vasish*th*a, Ka*s*yapa, Bharadvâja, Gautama, Vi*s*vâmitra, and Jamadagni. Among them was Arundhatî, the wife of Vasish*th*a, and a *S*ûdra couple named Pa*s*u-sakha and his wife Ga*n*d*â. Once upon a time they went to the sacrifice of king V*ri*shâdarbhi. As he had given away all his wealth, he gave them his own son as d a k s h i *n* â, largess. They took the boy with them and spent many years with him. Then a dire famine came over the land and the boy died of hunger. The *R*ishis having nothing to eat, began to cook the corpse of the boy in order to make a meal of it that day. At this juncture king V*ri*shâdarbhi happened to come there and seeing their distress offered them most valuable gifts—of horses, cows, wealth and land, but they refused to accept them saying that it was sinful to accept gifts from kings. They went on cooking the corpse but found that it was uncookable. They therefore left it and went in search of fruits and roots. As the king wished to make them accept his money somehow or other, his ministers gathered a few fruits of Udumbara and offered them to the *R*ishis, thrusting a gold coin into each fruit. But the *R*ishis said—'Thanks, we are wide awake, we know the fruits contain gold. Do not allure us.' Even the servant woman Ga*n*d*â and her husband Pa*s*usakha refused the fruits. The king flew into a rage and performed a h o m a , from the fire of which sprang forth a Yâtudhânî woman as fearful as the

darkest night. Her the king commanded : 'Go to the *Ri*shis, ascertain their names and the names of the servant woman and her husband and what the names mean, and destroy them all; and then you are free to go anywhere you like.' She went and stationed herself at a beautiful pond of lotus flowers. The *Ri*shis were sustaining life by roots and herbs, when an ascetic who called himself *S*una*h*-sakha came accompanied by a dog, and joined them in their march from place to place. Alas! how lean they had become and lo! how stout he was. They said among themselves that he must have got his wealth of body by doing very meritorious acts. At last they came to the pond of lotus flowers and made up their mind to gather the lotus stalks (b i s a) for their food that day. First, *Ri*shi Attri entered the pond, but the Yâtudhânî woman stopped him and asked after his name. He gave it in a stanza so full of etymological puzzle that she was unable to understand it and allowed him to go in. In this manner the remaining *Ri*shis and Arundhatî and the *S*ûdra couple gave their names in etymological puzzles and were allowed to go in unhurt; for, she was first to know the meaning of their names before killing them, but was baffled by the puzzles. The ascetic who was the last man called upon to give his name said to her: 'I will not tell my name (in a puzzle) like the others. My name is *S*u*n*a*h*-sakha-sakhâ'. She could half understand this, because, as he had a dog his name was plain as far as *S*una*h*-sakha, Dog's friend; and in order to make out what the additional sakhâ meant she asked him to repeat the name again. But he said—'Since you do not understand my name once said, die by this Trida*n*da stick of mine.' So saying he dealt her

a blow with the stick and she was instantly burnt down to ashes. He did not enter the pond but sat on the bank. The *Ri*shis made a good collection of the stalks and flowers, placed them on the bank and went in again in order to bathe and perform their Brahmayajña before eating. But by the time they came out the stalks and flowers had completely disappeared. Who stole them? All the *Ri*shis and Arundhatî and the *S*ûdra couple repeated a stanza each denouncing the thief, whoever he was, and cursing him to meet the deserts of such and such a sinner; but when the turn came for the ascetic to say what he thought about the thief, he said—"May the thief marry his daughter to an Adhvaryu—to a *Ri*tvij who has performed his Brahma*k*arya". The giving of a daughter in marriage is considered a very meritorious act and how great the merit should be when the bridegroom is a youth who practised Brahman? As thus the ascetic extolled the thief, the others caught hold of him saying: 'you are the thief.' 'Yes,' the ascetic said 'I am the thief. See how the lotus stalks are concealed in me. I am Indra. Seeing your firmness in refusing to be tempted by gold I came to protect you from the Yâtudhânî woman. You have earned Heaven. Come along.' So saying He took them all to Trivish*t*apa.

The paradoxes to be noticed in this story are—

(1) The acceptance of the boy as a gift from the king and yet afterwards the refusal to accept further gifts from him: who else but a Kshatriya can give gifts to Brâhmans? Yet receiving gift from a Kshatriya is denounced here.

(2) The existence of only one *Ri*shi woman, viz. Arundhatî, in this motley assembly.

(3) The cooking of dead human flesh by these celebrated *Ri*shis as if they were cannibals,

under distress which they could have removed by accepting the proffered help.

(4) The uncookable nature of the flesh.

(5) The stout body of the ascetic compared with the emaciated condition of the others.

(6) His being accompanied by a dog.

Nîlaka*nth*a, the great commentator of the Mahâbhârata, tries his best to explain the etymological puzzles of the names of the *Ri*shis. As regards the ascetic's name he says that the dog represents Dharma, that Dharma's friends are the Munis or pious men, and that the ascetic is their friend. But beyond this Nîlaka*nth*a does not help us to any explanation of the paradoxes noticed.

The Aitareya Brâhma*n*a V. 30 quotes a verse as being an old gâthâ, which is very terse and which, with the help of Dr. Haug's translation, may be rendered thus:—

> 'He who does not receive (even) one guest in the evening will charge (i. e., will incur the sin of charging) the innocent with guilt and take (i. e., get transferred to himself) the guilt from the guilty. He is (like) a thief that has stolen lotus stalks.*

This shows that theft of lotus was considered a great

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* The Original is:—

Anenasam enasâ so 'bhisastât
enasvato vâ 'paharâd ena*h*
Ekâtithim apa sâyam ru*n*addhi
bisâni steno apa sa jahâra.

The verse seems to be about the great merit of housing and feeding atithis, wayfarers, and the sin of not doing so. The sense may be expressed thus:

Such a bad householder in a community sets a bad example and contaminates his neighbour with his guilt, when the neighbour, hitherto innocent, follows his example. And when the wayfarer, spurned and turned out by him, goes to another man and is received by him, whatever sin that man had before will go to him who did not receive the way farer.

sin, and yet in our story there is the paradox of the holy ascetic committing it.

Both the fruits of the Udumbara, the Indian fig tree, and the lotus stalks are forbidden food.

The seven *R*ishis when mentioned in other stories may be the seven Hotar priests; but the fact that there was only Arundhatî in their company and that they were curiously associated with the *S*ûdra couple led me to suspect that the seven *R*ishis in this story were the two ears, two eyes, two nostrils, and the mouth—all *R*ishis, Brâhmans, by reason of their being in the head; that Arundhatî was Buddhi, intellect, which also is located in the head and therefore a Brâhma*n*î woman; and that the jaghanendriya, the sex, being different in man and woman, it was personified as the *S*ûdra couple. Thus it seemed to me that the story was about the human body with its suppliers of different kinds of pleasures—pleasures from seeing, from hearing, from smelling, from eating, from thinking, and from the sex. I found this view confirmed when some years later I read Bhagavân *S*añkara's commentary on the B*ri*hadâra*n*yaka II. 2, which compares human life to a child fed by the head portion of the body as if the head was a drinking cup, and which quotes an old saying—

> O this *K*amasa* cup with root or bottom upward (ûrdhva-budhna) and cavities downward (arvâg-bila). In it is placed the fame of many forms. On its bank or outskirts are seated the seven *R*ishis and also the eighth (who is goddess) Vâk, word, who is one in samvid, consciousness, with Brahman (also word, but evidently meaning here thought).

The upanishad itself explains this by saying that the head is the cup, with the skull as bottom upward and the cavities (of eyes, ears, nostrils, and mouth or gullet) down-

* Whereas the ordinary cup has its bottom below and mouth upward, the head as cup is quite the reverse of it.

ward; that the Prânas* are the fame of many forms; that the same Prânas are the seven Rishis; who are these two, viz., Bharadvâja this and Gautama that, these (other) two, viz., Visvâmitra this and Jamadagni that; these (other) two Vasishtha this and Kasyapa that; and that this Vâk, is Attri, for food is eaten by Vâk. Thus it will be seen that although the three pairs are not expressly stated to be the eyes, ears, and nostrils, still it is clear these are meant inasmuch as Attri is mentioned as the eater. The reason why Attri is mentioned both as the eater and Vâk is that the tongue represents both *tasteful* eating and speech. Vâk is the goddess of knowledge† Our story seems to exhibit this lady Vâk as Arundhatî.

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*The Prânas are generally supposed to be five different kinds of breathing viz., prâna, apâna vyâna, udâna and samâna. Their number is sometimes mentioned as seven, as in the verse "Sapta-prânâh" &c., of Taitt. Manânâr. Up. and also of Mund Up. 2 1, 8. Here the Br. Up. itself explains the Prânas to be the *Rishis*—eyes, ears, nostrils and mouth with power of speech. When all these are complete in man he is as it were full in yasas, fame, such as when it is said he sees well, hears well, &c. All these senses must be in complete health and strength for a man to find out the Self.

†The *Sukla* Yajur-Veda has another description of the Seven *Rishis* in the following verse:—

Sapta *Rishayah* pratihitâh sarîre.
Sapta rakshanti sadam apramâdam.
Saptâ 'pah svapato lokam îyuh.
Tatra jâgritah asvapnajau sattrasadau ka devau)

The commentator takes these Seven *Rishis* to be the senses of (1) touch, (2) sight, (3) hearing, (4) tasting, (5) smelling, (6) mind; and (7) buddhi, intellect. Indeed, these are mentioned as Seven Hotars, in verse 2 of Adhyâya 6 of the Brâhmanagîtâ, forming part of the Asvamedhaparvan of the Mahâbhârata. According to the commentator the verse of the *Sukla* Yajur Veda means this:—

"The Seven *Rishis* are placed in the body. The Seven (*Rishis*) protect the abode (body) attentively. The Seven Waters (the same *Rishis*

Here it is necessary to take notice of the tree of life having its root upward and branches downward. The *Rig* Veda X. 73, 8 says :—

> O Indra, you made the v a n i n s, trees, with their root or bottom upward (u p a r i b u d h n â n v a n i n a *s* *k* a k a r t h a).

The trees mentioned here are the rain clouds, the Vedic poet having conceived the rain cloud to be a strange tree, head downward with its root in the sky and the columns of shower as the branches, all directed downwards, yielding us the drops as fruits. The rain cloud which yields life as it were in the shape of the rain drops may well be called the tree of life; and it should be remembered that the Upanishadic idea is that the souls that go to the lunar globe are showered down in rain drops.

The *Rig* Veda I. 24, 7 speaks of another such strange tree thus :—

> King Varu*n*a of hallowed might sustains in the rootless i. e. supportless (region) above (a b u d h n e û r d h v a m) the stem of the tree (v a n a s y a s t û p a m). These rays whose root is above (u p a r i b u d h n â *h*) stream downward. May they be well established inside for us (a s m e a n t a r n i h i t â *h* k e t a v a *h* s y u *h*).

spoken of as waters because the senses pervade the body) go to the world of the sleeping [Soul] (that is to say, when man is in sound sleep, these seven senses slumber in the sleeping soul whose world then is the Sat as mere existence, as all ideas of forms, i.e, the objects of the external world, are at rest then; cf. S v a m a p i t o b h a v a t i of *Kh*ând. Up. VI. 8, 1). There (then) are awake the two gods, who are sleepless and who are at the work of sattra.'

The commentator takes the two gods to be Prâ*n*a and Apâna, the up and down breathing, who know no rest so long as there is life in man and who are (always) at (the function of) protecting s a t, existence, life.

Taking asme as asmâsu, Sâya*n*a says that the rays mean Prâ*n*as, life, and that the prayer means, 'May life be well established in us'. Mr. Griffith says that "perhaps the ancient myth of the world tree, the source of life, may be alluded to." As Sâya*n*a renders asme in I. 9, 7; 8 and other places as asmabhyam, I have taken asme to mean 'for us' and not 'in us'. I think that this tree is the sun as the root of life in the sky, the solar rays streaming down to us being branches. So, the prayer means: 'May those rays be well established in (the sun) in order that he may shower them down for our benefit'.

The *R*ig Veda X. 81, 4 asks :—

> 'What was the wood and what the tree from which earth and heaven were fashioned out. O ye wise men, enquire in your mind about It, which, holding (all) the worlds, rules over or controls (them)'.

As of course by "Tat"—It—the Creator Vi*s*vakarman was meant, this verse may have given rise to His being called 'It'; and as if to suit the neuter gender of 'It', the Taitt. Br. II. 8, 9, 6 contains the reply:—

> 'Brahman is the wood and the Tree, from which earth and heaven were fashioned out. O ye wise men, enquire in your mind, (and find that) Brahman, holding the worlds, rules over (them)'.

As the sun is the metaphor for Brahman he is the strange tree as the root upward with his rays as the downward branches yielding the fruit of life. God, a fruit tree in heaven, is so kind as to extend Himself as the downward branches for us to pluck the fruits easily.

I think this is the tree spoken of in the Ka*th*a Upanishad X 5, 1 as :—

> 'This is the eternal A*s*vattha tree with root upward and branches downward. It is brightness. It is Brahman. It is called Immor-

tality. In It are all the worlds and no body goes beyond It'.

Asvattha, the name of this tree, is one of the names of the sacred Soma which is stated to have been brought down from heaven by Gâyatrî or by Garutmân, the bird of Sacrifice. The *Kh*ând. Upanishad 8, 5, 3 says that in the world of Brahman there is the Asvattha tree called Soma-savana, that is a tree which yields the Soma juice, and a lake called Airam Madîyam. Brahman Itself is Heaven, the holy Tree of knowledge and the Lake of the juice of immortality. So, the Ka*th*a Upanishad seems to have simply upturned the heavenly Asvattha Tree in order to make it accessible to us.

The same Tree is probably meant when the Taitt. Âra*n*yaka I. 11, says:—

'He who knows now the Tree which has root upward and branches downward need never fear that Death will kill him'.

But since the B*ri*hadâra*n*yaka said that the human head was an ûrdhva-budhna cup, and since the same Upanishad, in another part (III. 9, 28), likens the human body to a tree which sprouts again and again unless it is completely up-rooted, the way was paved for the clever Paurânics to make the human body an ûrdhva-budhna tree —a tree of desires with the soul's downward hellish tendencies as the downward branches; and the old name Asvattha received an esoteric meaning, signifying that it is a tree in which the horses, senses, are stabled, or that, as the commentators explain, it is Asvattha, that which does not stand for the morrow. Accordingly, the Bhagavadgîta XV. 1-3 says:—

He who knows the avyaya or decayless Asvattha tree of upward root and downward branches, whose leaves are the *kh*andâmsi, is really the knower of the Veda, knowledge. Its branches extend up and down, nurtured by the (three) gu*n*as, qualities and having the

vishayas, objects of sensual pleasures, as the (ever sprouting) new leaves. It has its root in (selfish) karmas, acts. * * * This Asvattha tree should be cut down by the weapon of asaṅga and then That Way or Place should be searched for from whence there is no return.

It appears to me that the word *kh*andâmsi, which ordinarily means the Vedic metres, is purposely used as a pun or puzzle here, and that it should be taken in its other sense, viz. 'the wishes', 'the desires'. A Paurâ*n*ic text quoted by the commentators says that the weapon for cutting down this tree of body, Samsâra, is the sword of Jñâna, knowledge. This tree does not decay so long as there is selfishness or sin in it. Thus it appears to me that this Asvattha tree of Samsâra is quite different from the Asvattha tree of the Ka*th*a Upanishad and that the view of the commentators that both the trees are identical requires reconsideration. It must however be admitted that they regard the whole phenomenal world as the Mûrtam aspect of Brahman, an aspect which should be cut down or discarded in order to find the bodyless aspect of Brahman as the Self of all creatures.

Now to go back to our story; having such a body tree of Samsâra in his mind, the Paurâ*n*ic poet purposely adds the *S*ûdra couple to make the group of worldly pleasures complete. *By all this we get a man or woman put on his* or her trial in this world. King V*ri*shâdarbhi seems to be the moon, in his aspect as the lord of Samsâra. Of course, when viewed in his aspect as *self-sacrifice he is the great* teacher of the way to immortality. When approached in his aspect as the king of Samsâra, he gives his own son, who, it is plain from the story of *S*ibi, is Kâma, Desire, who is insatiable, for as soon as one pleasure is enjoyed he craves for another. One way to get over him is to refrain from indulging in him and thereby starve him to death.

So, the boy dies and further gifts from the king of Samsâra are resolutely refused. When compared with the *Amrita* or immortality obtainable by practising the unselfish One-Self-hood, the Kâma of selfish and sinful desires is *Mrita*, Death, corpse, which can never be cooked to completion by indulgence and which therefore is discarded. When this is done there comes on the scene Sannyâsa, the *giving* up of all selfish desires; which holds the tri*danda* stick to denote that the holder of it has or ought to have *danda*, control, over the three viz., action, speech, and mind; and which is followed by the Dog Dharma; or, the Dog is the controlled mind faithfully following the resolute will of the knower. Indulging in selfishness the man in Samsâra is lean because all his love is confined to himself; whereas the knower who looks upon all creatures as himself is Mahâ-Purusha, great man—big man—stout man. The Yâtudhânî woman that is killed can only be Avidyâ, and the bundles of lotus stalks that disappear in the ascetic, the acquired and accumulated fruits of Karma. The Bhagavad-gîtâ distinctly defines Sannyâsa to be not the giving up of doing good works, which ought to be done, but the giving up of the fruits of them. In other words, the knower should disinterestedly work for work's own sake and not for any personal reward from it. Thus; as Sannyâsa gives up the fruits of action, it is fancied to be a paradoxical thief depriving the soul of what it hitherto regarded as its own property. The sun Indra who takes the *Rishis* to Heaven seems to represent the asceticism called Hamsa—one of the names of the sun—the same which is the Way of Light to Brahman, in contradistinction to the Smoky Way.

As to why I take the dog of the stout ascetic to represent his subdued mind I shall illustrate it by the following story found in the *Sânti-parvan* of the Mahâ-bhârata 116 and 117:—

There lived an austere, pacific, and well learned, lonely Muni or *Rishi* in a dense forest. He was always *satvam-âsthitah*, stationed on good-

ness,* so much so that all the s a t v a s, animals and beasts, of the forest became friendly to him, enquiring him about his welfare every day and then going about their business. But a domestic animal, a dog, always kept him company out of love and devotion to him and lay at his feet. A panther came to kill and eat the dog, but on the latter's beseeching the *Ri*shi for protection, he metamorphosed him into a stronger panther, seeing whom the real panther took to his heels. In this manner the dog was changed successively into a tiger, an elephant, a lion, and at last a *s* a r a b h a of eight legs and upward eyes, when one after another these beasts came to molest him. Having become a *s* a r a b h a he began to kill all other beasts and acquire a taste for blood; so that, he one day thought of eating his benefactor, the *Ri*shi himself; but the *Ri*shi saw this by his eye of knowledge and changed him back to his former state as dog.

The *s* a r a b h a is said to be a powerful beast capable of killing even the lion. What this fabulous beast of eight legs means I shall try to explain when dealing with the *S*arabha incarnation of *S*iva. It appears to me that in stories like this, of beasts of prey becoming pacific towards Munis, ascetics, at t a p a s in forests, the beasts esoterically represent the mutually antagonistic qualities or desires of the worldly man, but whom the Muni, the knower of the Self, is able to tame and render harmless to himself, the forest representing the samsâra-kântâra. The dog seems to be the subdued mind of the Muni.† So, the Muni gives him increased strength in proportion to the strength of the beasts of temptation that come to overpower him. This victory of the mind may sometimes make it proud and arro-

* Probably satvam is used here in the sense of S a t, the Self, as being the *strength* of the knower who is friendly to all creatures.

† I am indebted to my friend *Arunâkalas* âstri of Chikballapur for this hint about the dog being the subdued mind.

gant. So, pride wants to attack the Muni; but our Muni is wary and says to the subdued mind:—You are welcome to be a panther, tiger, elephant, and even the lion-killing sarabha to my internal enemies; but to me you are always a faithful dog; for, if I allow you to be otherwise, there cannot be a greater enemy to me.

THE PRAVARGYA.

The Aitareya Brâhmana I. 1, 18—22, is about the Pravargya rite. "'Y a j ñ a, Sacrifice, went away from the gods (saying)—'I shall not be your food'. The gods said: 'Do not go; thou alone shalt be our food'. They then killed him (Yajña). But when he was thus killed, he was found not to be sufficient. They then dressed him—filled him up (s a m - j a b h r u *h*), and asked of the A*s*vins, who are the two physicians of the gods, and their two Adhvaryus, to doctor or repair him." With this preamble the details of the rite are given. "The Pravargya ceremony," says Dr. Haug "lasts for three days, and is always performed twice a day, in the forenoon and afternoon. It precedes the animal and Soma sacrifices. For without having undergone it, no one is allowed to take part in the solemn Soma feast prepared for the gods. It is a preparatory rite, just as the Dîkshâ, and is intended for providing the sacrificer with a heavenly body, with which alone he is permitted to enter the residence of the gods." The ceremony makes the killed Sacrifice, who seems to represent the sacrificer himself, a new man altogether, with purified vital airs, speech, desires, strength, &c. One of the chief implements of the ceremony is a peculiar earthen pot called Gharma or Mahâvîra. Placing it on the Vedi, altar, the Adhvaryu makes a circle of clay, called Khara, because it is made of earth brought on the back of donkeys to the sacrificial compound. He places the pot on the circle, and heats it, so as to make it quite hot, and then, milking a cow, pours the milk into the heated pot and mixes it with the milk of a goat whose kid is dead, and then the contents of the pot are thrown into the Âhavanîya fire and the sacrificer drinks milk from a large wooden spoon which has been first smelled by the Adhvaryu (vide Dr. Haug's note at pp. 41—43 of his book). It would appear the whole of the contents of the pot is not thrown into the fire; for, about eating the remainder of the offering

the Brâhma*n*a says: "The Hotar wants to eat. When eating it, he says: 'let us eat the (remainder of the) offering which has been offered, of the sweet offering which has been thrown into the most brightly blazing (i n d r a t a m a) fire! (Let us eat) of thee, O divine Gharma (the contents of the Pravargya vessel) which art full of honey, full of sap, full of food, and quite hot (a ñ g i r a s v a t). Praise to thee (O Gharma!); do me no harm!" The milk represents the seed for the spiritual birth; for, the Brâhma*n*a distinctly says: "The milk (in the vessel) is the seed. This seed (in the shape of milk) is poured in Agni as the womb of the gods for production. For Agni is the womb of the gods;" and it praises the rite thus: "He who knowing this, sacrifices according to this rite (Y a j ñ a k r a t u), is born, (anew) in the womb of Agni and the offerings, and, becoming *Ri*ṅmaya, Yajurmaya, Sâmamaya, Vedamaya, Brahmamaya and Am*ri*tamaya, goes into the Deity (D e v a t â a p y e t i)." The contents of the Gharma seem to be looked upon in the light of the Soma juice, as, when keeping the pot down the Hotar repeats *Ri*g Veda IX. 71, 6, which praises the darling Soma as flying like a *s* y e n a, falcon, to his own golden place among the gods (Ait. Br. p. 50).

Dadhya*k*.

As there are Brâhma*n*a stories about the A*s*vins having learnt from *Ri*shi Dadhya*k* the knowledge of honey by which they became able to resuscitate the cut off Sacrifice, let us now see what can be gathered from the *Ri*g Veda and other sources about Dadhya*k*, who is called Dadhî*k*i in the Purâ*n*as.

Dadhya*k* was the son of Atharva*n* (*Ri*g Veda VI. 16, 14), who was the first to perform sacrifice by churning out Agni from Pushkara, lotus (I. 83, 5; VI. 16, 13; X. 92, 10). Wearing the head of a horse Dadhya*k* declares to the A*s*vins the knowledge of m a d h u, honey (I. 116, 12). The A*s*vins give the horse's head to him and he tells them the honey of Tvash*t*ar (I. 117, 22). About Dadhya*k* and Indra there are these enigmatic verses in I. 84:—

Armed with the bones of Dadhya*k* Indra killed ninety nine V*r*itras. (verse 13).

He, searching for the horse's head which lay concealed in the mountains, found it in *S*arya*n*âvân. (verse 14).

Here in the house of the moon did they straightway find the concealed name of Tvash*t*ar's cow. (verse 15),

These three verses are in the Gâyatrî metre while the other verses of the Sûkta (I. 84) are in other metres. It is evident that the three verses are about one and the same subject. The Purâ*n*as say that Indra's Vajra weapon was made of the bones of *Ri*shi Dadhî*k*i—an idea derived from verse 13. The same bones seem to be mentioned in verse 14 as the horse's head. The next verse seems to speak of it as the n â m a n , name, of Tvash*t*ar's cow. If so, *S*arya*n*âvân where the horse's head was found seems to be identical with the moon's house where the *name* was found.

The *S*â*th*yâyana and the Vàjasaneya Brâhma*n*as quoted by Sâya*n*a under *R*ig Veda I. 116, 12, and I. 84; and also the Talavakâra Brâhma*n*a * are to the following effect:—

Indra taught Pravargya-vidyâ and Madhu-vidya to Dadhya*k*, saying that if he revealed them to any body else he would cut off his head. The A*s*vins wanted to acquire the said vidyâs. Removing Dadhya*k*'s own head, they placed a horse's head in its place and learnt the vidyâs from that head. Indra came to know of this and cut off the horse's head thinking that it was the *Ri*shi's own head ; but as soon as Indra went away the A*s*vins fixed the *Ri*shi's own head and brought him to life again. When this *Ri*shi Dadhya*k* was alive the Asuras were vanquished by his mere sight. In course of time he died. Then the earth became

* Prof. W. D. Whitney's translation published in the Proceedings of the American Oriental Society, May 1883, republished in the Indian Antiquary for January 1884, Vol. XIII. p. 21.

full of the Asuras. Unable to fight with them Indra went in search of Dadhyak but heard that he had died. He enquired of the people there if there was no remnant of his body left. They said "There was that horse's head by which he imparted the Madhu-vidyâ to the Asvins; but we do not know where it is now." At the request of Indra they searched for it and found it in *S*aryanâvân which is a s a r a s (river) flowing in the j a g h a - n â r d h a , the middle region, of Kurukshetra.

*R*ishi Dadhyak, a name connected with d a d h i, milk-curds, seems to be the moon, who is milk-white. The Taitt. Samhitâ V. 6, 6, 3 says that *R*ishi Atharvan is Prajâpati and that Atharvan's son Dakhyak is Agni. The moon is Agni in the sense that the solar light as Agni reflected on the moon is the moon's Self. Atharvan, the name of the father of Dadhyak, seems to be a name connected with arvan, horse; and Atharvasiras the head of Atharvan, denotes knowledge concealed in ritualistic symbolism and is also a name given in recent times to an Upanishad about Purusha Nârâyana. Nearly akin to the name of Dadhyak, there is in the *R*ig Veda a celebrated horse called Dadhikrâ or Dadhikrâvan,* who, n IV. 40, 5 is praised—'H a m s a *h* s u *k* i s h a t', &c., meaning:—

He is the flamingo (sun) placed in light; Vasu, or wind in mid-air; Hotar (Agni) in the altar; Atithi or Guest in the house (probably the Soma brought to the sacrificial hall and honored as guest); He is in men (probably as Agni Vaisvânara); in Vara (probably the sacrificial ground); in Vyoma or the sky (pervading as light in the stars); He is born of water (probably as Agni Apâmnapât); born

* Supposed by Mr. Griffith to be "a personification of the morning sun in his rapid course. . . . . The name is probably derived from sadhi, thickened milk, and kri, to scatter, in allusion to the rising dun spreading dew and hoar-frost like milk."

of Cow (probably the cow of knowledge called Vâk, like the sun from the Dawn cow); born of *Ri*tam; born of adri (probably the soma juice pressed out by the pressing stone); He is *Ri*tam.

The Upanishads apply this verse to the Supreme Self. *Ri*ta, sacrifice, and *Ri*taja, born of sacrifice, are, I think, enough to enable us to identify this horse with Prajâpati's aspect as self-sacrifice—as the Self born from self-sacrifice and pervading in fire, air, sun, moon, men, everywhere and in all holy things. The opening portion of the B*ri*hadâra*n*yaka says that Prajâpati wished: 'May this mine (body) become medhyam, worthy to be sacrificed, and may I thereby become Âtmanvî, one who has the Self (or who is the Self)'; that so wishing, He became the horse of the A*s*vamedha sacrifice, with the objects of the universe as his component parts; that He sacrificed the horse Himself (that is, performed self-sacrifice); and that the stars are the bones of that horse (nakshatrâ*n*y asthîni).

Now, we may trace the horse's head to the Orion for four reasons:—

(1). It is spoken of as found in the house of the moon. The Orion, the Belt or head of which is dedicated to the moon, is the celestial home of the moon.

(2). *S*arya*n*âvân lake where it is found occurs in the *Ri*g Veda in close connection with the Soma (VIII. 6, 39; IX. 65, 22; 113, 1); it is there Indra drinks the Soma. Mr. Griffith says: "The word is used metaphorically, according to some scholars, as the name of a certain vessel which holds the Soma juice." As the Orion is the celestial place of the Soma, it, as the Soma-lake, seems to be fancied as brought down in the form of the vessel.

(3). Kurukshetra where it is found is the Orion-sacrificial ground, deposited with the moon, vide pp. 15—18.

(4). The *S*atapatha Brâhmana II. 1, 2 (quoted in Mr. R. C. Dutt's *Ancient India*, Vol. I. p. 265) says

that the asterism M*ri*gasîrsha, literally the Deer's head (which is either the Orion's head or the Orion's Belt, more probably the latter) is the head of Prajâpati. The Orion is the Deer form of Prajâpati as will be seen from the story found in the Aitareya Brâhma*n*a about Rudra's shooting Him; and as Prajâpati's form as the Horse of sacrifice is also well known and as in many places of the Yajur Veda Prajâpati is called Sacrifice, it may be presumed that the Orion-Sacrifice's Belt was sometimes called the Horse's head and sometimes the Deer's head.

For these reasons, the Orion's Belt seems to be the Horse's head, the bone of the moon Dadhya*k*. At the Conjunction the sun Indra wields the Belt as his Vajra weapon and kills the V*ri*tras, the powers of darkness, who had grown strong in winter. In this story the moon Dadhya*k* seems to represent Sacrifice. The waning moon at the end of the lunar month enters the Asvin light at the Dawn, as if giving away all his light, knowledge, to the Asvins. Springing from the sun, who represents the Supreme Self, Tvash*t*ar or Indra, the moon derives his Honey, Self, from Him and, at the end of the month, returns to Him and offers himself up as an oblation unto Him. This self-sacrifice of the moon is the Honey learnt by the Asvins, the divine physicians.* The sun Indra considers him to be a fit Sacrifice and cuts him off, on the new moon day, and the Asvins resuscitate him in his starry form as the regent of the horse-head Belt, from which the honey or life of summer is fancied to be derived. Indra cuts him in order evidently to prove that he as a true knower will not keep his Self selfishly to himself but will become Sacrifice-Honey to the divine doctors for the purpose of their using it as the effectual medicine for the spiritual regeneration and perpetual divine summer life of all knowers

* The Asvins are known as the physicians even in the *Rig* Veda (X, 39, 5).

who likewise become Sacrifice. The bone, which is the permanent part of the body is a fit metaphor for the immortal Self of the knower; and our Indra uses the bone, the Self, of man as Sacrifice, as the only weapon capable of conquering man's dark passions. Sacrifice is the Vajra weapon (vide *Rig* Veda I. 8, 3; and the Taitt. Sam. I. 6, 7, 4).

The B*ri*hadâra*n*yaka Upanishad II. 5, bodily quotes the verses of the *Rig* Veda I, 116, 12, and 117, 22 and says that the Honey of Tvash*t*ar the knowledge of which Dadhya*k* imparted to the A*s*vins is the Âtman, the Purusha, pervading in all bodies. The Upanishad does not appear to have imported a new meaning to the Honey; for, even the Taitt. Samhitâ II. 3, 2, 9 says: 'The Âtman (Self) is the Honey of man and when the sacrificer sacrifices honey he virtually throws his Self into the fire.'

The original of the verse 15 of I. 84 about the concealed name of Tvash*t*ar's cow found in the house of the moon, is this:—

Atrâ 'ha gor amanvata nâma
Tvash*t*ur apî*k*yam
itthâ *K*andramaso g*ri*he.

The 'gor apî*k*yam nâma' may be compared with 'gor apî*k*yam padam' of IX. 71, 5 (about which vide p. 190 *ante*), and with 'apî*k*yam guhyam nâma gonâm' of IX. 87, 3 (about which vide p. 290 *ante*). The Orion is the place of the summer cows or rays; and as the summer rays attended by the summer rains are the cause of the teeming life of the summer creation and as the summer creation is taken as a simile to the Creation at the beginning, the rays showered by the summer sun are metaphorically the souls of creatures sent forth by the Creator Tvash*t*ar. Tvash*t*ar, meaning the fashioner, seems to be one of the names of the summer sun who is the metaphor for the Creator. Tvash*t*ar is known as the maker of rûpâ*n*i, forms, (*Rig* Veda X. 110, 9). The forms are the bodies of creatures and beings. He is called Visva-

rûpa, the wearer of all forms (I. 13, 10), evidently because He is the Self in all forms. The Creation is called vyâkara*n*a of nâma-rûpe, the making of name and form (*Kh*ând. Up. VI. 3, 2; and Br. Âr. Up. I. 4, 7). This theory of nâma-rûpa seems to be as old as the *R*ig Veda itself; for, in VIII. 41, 5, names and forms are mentioned in such close connection as to show that a knowledge of names of objects is necessary to bring about the forms of them, and the verse is noteworthy as mentioning the same 'mysterious hidden names,' which as above shown, are mentioned in I. 84, 15; IX. 71, 5 and 87, 3. The verse is about the Creator under the name of Varu*n*a:—

> Yo dhartâ bhuvanânâm, ya usrâ*n*âm
> apî*k*yâ veda nâmâni guhyâ,
> Sa kavi*h* kâvyâ puru-rûpam
> Dyaur iva pushyati.
>
> He who supports the worlds and is the Poet
> knowing the mysterious hidden names of the usras,
> He brings forth and maintains each varied form, like
> Dyau*h*, the sky.*

Usras mean both the morning-beams and cows. This verse seems to mean more than merely the advent of the morning rays. Taking the morning as a simile to the dawn of the period of Creation, the Creator Varu*n*a, who as the omniscient Poet has all the names—the concepts—of all the would-be creatures concealed in his mind, utters forth those names and thereby makes the varied forms, just as at the dawn of summer the sun showers forth his rays as so many names and forms as it were of the summer creation. It appears to me that the Vedic poets looked upon the names of objects as the very souls of those objects. Indra the rainer is another name of the summer sun as the Creator. He finds the name—the concept—of the summer creation in the Orion-Sacrifice when he comes in conjunction with it.

* The vast sky that contains the stars seems to be used as a simile to God.

The *Bri*hadâra*n*yaka II. 5, already referred to about the Honey being the Âtman, quotes also verse 18 of *Rig* Veda VI. 47, as containing the Honey which Dadhya*k* taught to the Asvins and which the *Ri*shi of that Sûkta saw. The verse says about Indra thus :—

Rûpam-rûpam prati-rûpo babhûva,
tad asya rûpam prati*k*aksha*n*âya.
Indro mâyâbhi*h* puru-rûpa îyate,
yuktá hy asya haraya*h* *s*atâ da*s*a.

Form-and-form has he become a model form (?) or every form. That is his form (for us) to see. Indra is moving (having become) multiform by his mâyâ*h*, measuring or forming powers; his ten times a hundred horses are yoked indeed.*

The various forms of the summer creation, such as the different kinds of crops, herbs, and fruits and insects and birds and many kinds of animals may well be fancied to be evolved by the heat and rain of the summer sun, as if he himself became all these by means of his rays, like the father multiplying as his sons. Moreover, the beneficent sun looks upon all alike. That is his spiritual aspect worthy to be seen by us for the purpose of our giving up mutual strife. The horses are his summer rays. He moves with them and pours them down as life, when the forms are evolved. That the Indra of this verse means the Creator in the metaphor of the sun is evident from his being called Tvash*t*ar in the next verse. The mâyâ of Indra appears to be His power of measuring, that is, of forming every object by naming it. Mâyâ seems to be derived from mâ. There are two roots of mâ, one numbered as 23 and 114 in Prof. Max Müller's list meaning 'measure' or 'knowledge', and the other numbered as 119, meaning 'noise, bellow.' Do the two roots converge and give one and the same meaning? Each nâman

* Mr. Griffith has rendered prati-rûpa as 'the model'. With this verse in view, verses 9, 10 and 11 of Ka*th*a Up. II. 5 seem to have been composed.

or word is noise, sound, having its own meaning. It is a measure of the object it means; and is the knowledge of it. Without it, the knowledge of the object would be vague and indefinite and not fit to be s*r*ish*t*a, issued out, from the mind. The Creator's wondrous power over the yet formless subtle material of nature that is comprised within His Infinitely vast Self is so true and He is so Truthful that He has simply to word out His concepts from within Himself, with the forms as the simultaneous result with Himself as the In-Dweller in every one of them.

The verse VI. 47, 18 of the *R*ig Veda above quoted may be compared with the first half of verse 8 of the same Veda III. 53, which says:—

Rûpam-rûpam Maghavâ bobhavîti.
mâyâ*h* k*r*i*n*vânas tanvam pari svâm.

Maghavan (Indra) becomes form-and-form, making mâyâ*h* with his own tanû.

Tanû ordinarily means body and as the phenomenal objects are as it were forms, bodies, to the Self who is the In-dweller (vide the Antaryâmi-Brâhma*n*a III. 7 of the B*r*ihadâra*n*yaka Upanishad), he measures them out from Himself when wording out the universe. Or tanû here means Indra's spiritual nature as the One Self of all. He has measured his Self completely into every form, creature, in order, it is implied, to regard and love all as himself, and therefore it is said he became multiform. If we count the sacred fire maintained in every house, the sum total would be thousands of Agnis, and so Agni though one is manifold. Likewise the One Purusha by reason of being *fully* in *each* and *all* the creatures is manifold—*alike* in one and all of them. He is in the innermost recess of every heart, small and only of the size of a*n*gush*th*a, thumb, if viewed in respect of the size of the heart, but really infinitely great (anor a*n*îyân mahato mahîyân).

The word mâyâ occurs in many other places in the *R*ig Veda, of which I select a few here :—Agni, the divine Hotar priest, sends upward with his mâyâ a hymn of glorious

brilliancy (I. 144, 1). The sun purifies the worlds with his mâyâ (I. 160, 3). With his mâyâ Indra stays the canopy of heaven from falling (II. 17, 5). The immortal Agni leads the way with his mâyâ (III. 27, 7). Indra with his mâyâ resists the overflowing stream, and with his mâyâ and weapons he puts thirty thousand Dâsas to slumber (IV. 30, 12 and 21). Mitra and Varuna, by the mâyâ of the Asura, cause heaven to rain; their mâyâ rests in heaven; and they guard the ordinances with Asura's mâyâ (V. 63, 3; 4; 7), Here Asura means the most powerful god and not an enemy of the gods, and his mâyâ cannot be any deceitful magic power but true power. But there are verses in which the evil powers also are stated to have their mâyâs, which seem to mean their evil thoughts and designs and which crumble to pieces before the mâyâ of the gods. With his mâyâ Indra kills the beast who has his mâyâ, 'm â y i n a m m *r i* g a m' (I. 80, 7). Indra kills the demon male or female, who wishes to triumph with his or her mâyâ (VII. 104, 24). No mortal with his mâya can ever prevail over Agni (VIII. 23, 15).

In course of time when Asura came to mean an evil power (vide p. 280 *ante* about the Asuras), Asura's mâyâ was susceptible of being understood as magic power and Indra's mâyâ also as the illusion of the indriyas or senses. This must be the reason why magic came to be called i n d r a j â l a, Indra's mesh. In connection with mâyâ we should not overlook the Pauranic Maya, the wonderful architect of the Asuras, in contradistinction to Visvakarman, the architect of the Devas. I think the name Maya is the outcome of an attempt to derive the word mâyâ, as a patronymic, from m a y a. In the essay on Creation more will be said about the theory of name and form.

Indra as Makhaghna.

The *R*ig Veda X. 171, 2 says that Indra cuts off the head of the swift-moving Makha and comes to the home of the Somin, soma-sacrificer. Makha cannot be construed as a malign being. The

Taitt. Samhitâ III. 2, 3 distinctly says that Prajâpati is Sacrifice, and the next Anuvâka, 4, says that Sacrifice is Makha, and praises Rudra, Indra, and Agni thus:—

Namo Rudrâya Makhaghne.
Nama Indrâya Makhaghne.
Namo 'gnaye Makhaghne.
Salutation to Rudra, the striker of Makha.
Salutation to Indra, the striker of Makha.
Salutation to Agni, the striker of Makha.

It also says—'May the yasas, fame, of Makha come to me'. As thus Makha is Prajâpati as Sacrifice whose fame is coveted, the saying that he was struck or killed should I think be construed in the same manner as we do the expressions often found in the Brâhmanas about *conquering* Svarga or Heaven. The conquering means the obtaining. As the Orion is the starry Sacrifice-Man in the sky and as it is also the starry Deer containing the asterism M*r*igasiras, the Deer's head, the heavenly poetry is that, rising heliacally, Sacrifice-Orion runs away from the sun Indra and the gods, the solar rays; but the sun's gradual progress in winter towards the Orion is his hunting the most covetable game, the Sacrifice-Deer, and at the Conjunction he obtains and kills and enjoys it, as the most delicious food. From the hunter's point of view the game killed by him is not his enemy but food. Under one fancy the Orion is the Sacrifice-Deer killed by the sun Indra, while under another it is the home of the moon Soma, who is the sacrificer in the sky offering the milk of his light—his Self—as the sacred drink to the sun, the emblem of the Supreme Self.

The *R*ig Veda I. 6, 8 says that with Indra's heavenly hosts (the Maruts) the powerful Makha sings (praises to Indra). This may be taken to mean that at the Conjunction the Orion-Sacrifice Makha accompanied by the summer rays pays homage to the sun.

I now refer to some of the verses of the *R*ig Veda in which the word makha occurs as qualifying several gods. Does not makha in all these verses mean 'coveting'?

The Maruts who are m a k h â *h*, coveting (the oblations), come to the sacrifice (I. 64, 11), The earth trembles from the coveting (m a k h e - b h y a *h*) Maruts (VI. 66, 9). Indra advances with the youths (the Aṅgirases, who are identical with the Maruts) m a k h a s y a n , covetingly, and the a d r i (the soma-pressing stone) pours forth its contents (III. 31, 7). The Soma juice flows to the sieve like m a k h a , one who covets (IX. 20, 7) ; that is runs as if coveting or longing for something. Pûsha*n*, Indra, Savitâ, and Agni are called m a k h a in I. 138, 1; III. 34, 2; VI. 71, 1; and X. 11, 6 respectively. In I. 134, 1, Vâyu is invoked to come for the given thing of Makha (m a k h a s y a d â v a n e), that is for receiving the oblation of Sacrifice, which is personified, as in I. 6, 8, as the worshipper offering the oblations. Sacrifice covets the presence of the gods and the gods covet Sacrifice as worth coveting for and so both are makhas.

Under X. 171, 2, already quoted, about Indra's cutting off the head of Makha, Wilson refers to a legend cited by Sâya*n*a as to how the head of the personified Sacrifice, as he attempted to escape in human form from the gods, was cut off by Indra. The following legend is found in the *S*atapatha Brâhma*n*a XIV. 1, 1, 1 (Muir, IV. p. 124):—

The Devas performed a sacrifice at Kurukshetra, which was their sacrificial ground (D e v â n â m D e v a y a j a n a m) and which became their altar. Their object was to attain prosperity, become famous, and eat food. They said :—' Whoever among us through toil, austerity, faith, sacrifice and oblations first comprehends the issue (u d *r i*- *k* a m) of the sacrifice, let him be the most eminent of us; this (shall be) common to us all —(t a d u n a *h* s a r v e s h â m s a h a i t i)'. Vish*n*u at-

tained that object and became the most eminent of the gods. 'He who is this Vish*n*u is Sacrifice, and he who is this Sacrifice is the Âditya. Vish*n*u could not control [his love of] this fame.* Taking his bow and three arrows, he departed. He stood resting his head on the end of his [bended] bow. Being unable to overcome him, the gods sat down all around him.' The v a m r a y a *h*, ants, otherwise called u p a d î k â *h*, obtained from the gods the boon of enjoying food and finding waters even in the desert, and gnawed the bowstring [at the lower end], when the bow sprang and took off Vish*n*u's head, which fell, making the sound g h *r i n*, hence the name of the Gharma vessel. That, having fallen, (p a t i t v â) became that Âditya. Vish*n*u became extended (p r â v *r i* j y a t a), hence the Pravargya received its appellation. The gods then said :— 'A great hero (m a h â n v î r a *h*) of ours has fallen (a p â t).' Hence arose the name of the vessel Mahâvîra. . . . . The gods rushed towards him. Indra first reached him and, embracing him, came into contact with him limb by limb, and became this fame, which Indra is. . . . . . . Then they divided Sacrifice-Vish*n*u into three portions. . . . . With that headless Sacrifice, the gods went on worshipping and toiling.

The Taitt. Ara*n*yaka V. 1, 1—7, (Muir IV. p. 127) in giving the above story in its own way says:—

When y a *s* a *h*, glory, came to Makha Vaish*n*ava among the gods, he eagerly desired it† (t a d n y a k â m a y a t a) and departed with it.

* Muir says :—" It seems as if there were a play of words here, the word y a *s* a *h*, 'fame', having reference to the words s a y a *h* s a vish*n*u, &c. 'He *who* [is] *this* Vish*n*u,' &c. 'He *who* [is] *this* sacrifice', &c.

† Is this trait of the story that Makha *desired* fame and could not control his love of it due to the meaning of Makha as the *coveting*, if that is the meaning?

When Makha's head went off, it travelled through heaven and earth and from its so travelling (p r â v a r t a t a), the Pravargya derived its name. The gods divided Makha when prostrate into three parts, Agni taking the morning oblation, Indra the midday oblation, and the Visvedevas the third libation. Sacrificing with this headless sacrifice the gods neither obtained blessings, nor conquered heaven. The Asvins joined the head in consideration of their getting a graha of the soma libation; and then "sacrificing with this sacrifice with a head, they obtained blessings, they conquered heaven."

The same Aranyaka in I. 1, 5 says: One end of the bow was in the sky and the other end rested on the earth. Indra, assuming the form of the vamris, ants, cut off the string himself; and this is the stringless bow called Indra-dhanu*h* that is seen in the colours of the rain cloud. This itself is (the bow) of *S*amyu, the son of B*ri*haspati. This is the bow of Rudra. It was the end of Rudra's bow which cut off the head; it became the Pravargya. Therefore he who sacrifices with the Pravargya sets Rudra's head again.

The Talavakâra Brâhma*n*a * says that, "That head of the sacrifice that was cut off is yonder sun," and that the Asvins were enabled to put the head of the sacrifice on in its place by the knowledge which they obtained from *Ri*shi Dadhya*k*. The Taitt. Ara*n*yaka V. 4, 8 says :—'The Pravargya is the head of the Sacrifice. This Aditya (sun) is indeed the Pravargya; his rays are the Maruts.' Not only the Pravargya but also some other objects are praised as being the head of Sacrifice, for instance, the Taitt. Samhitâ II. 5, 11. 7 says the â g h â r a, the unction of clarified butter, is the head of Sacrifice, and further on in IV. 1, 5, 3,

* A translation of the story by Prof. W. D. Whitney is republished in the *Indian Antiquary* for January 1884. Vol. XIII. p. 21.

as explained in V. 1, 6, 3, the *ukhâ* is said to be the head of Sacrifice, while in VI. 2, 11 the *havirdhâna* is praised as the head of sacrifice.

When as above shown we find in one place that Rudra's head is the head of Sacrifice and in another that Rudra is Makhagna, the striker of Sacrifice, the result obtained is that Rudra strikes himself, that is, if striking means obtaining, he obtains him-Self. Both Rudra and Indra are each that holy aspect of Father Prajâpati which exhibits Him as Son obtaining Him-Self as Father. Therefore Indra as the Son is the Ideal Knower of Father, and Father Prajâpati as Sacrifice is Vishnu, the Pervader that has sacrificed Himself into all creatures to love them all as Himself. That is the fame of Sacrifice worth having; and it has to be had by conquering i.e. obtaining Him. The Mundaka Upanishad II. 2, 4 says how Brahman should be conquered: the Om is the bow, the Self of the knower is the arrow, and Brahman is the aim to shoot at diligently. In our story also which seems to be much older than the Upanishad, the same Om may be taken to be the bow of Sacrifice, having the Head, the Self, at its top. The Ideal Knower Indra must know how to discharge the bow and so he becomes the ants, probably the white-ants. What is meant by the ants? Apparently common love which makes the ants combine and work together for their common good. Many a people torn asunder by internal strife may derive a profitable lesson from the ants. The knower Indra multiplies himself as the ants, as love-manifold, by regarding all creatures as Himself, and this quality is able to gnaw the string and discharge the head. The head, the seat of thought, is the best part of man's body and is a fit metaphor for the knower's Self; and so the head discharged seems to be the enlightened Self of the knower himself. Why then is the head described as the head of Sacrifice and not of Indra? Not wishing to be divided from the Supreme Self Yajña-Vishnu, the knower contemplates Him as 'So 'ham', 'I am He', and says thus :—

Tvam vâ aham asmi Bhagavo! Devate!
Aham vâ tvam asi Bhagavo! Devate!
Thou I am, O Blessed Deity!
I Thou art, O Blessed Deity! *

The goodness of the Supreme Self who regards all creatures as Himself is the ideal to be attained by the knower, and when that is attained the knower becomes the enlightened Self—one with the Supreme Self. The two heads then become one head in contradistinction to the discord which had previously existed between them when one, the human, was acting against the Other, the Divine. O Lord Sacrifice! my head is Thine—I am Thine. Thus realizing his head as the head of Sacrifice, Indra discharges it from the top of the bow of Sacrifice and thereby makes his Self *Ri*taja, born from Sacrifice, and Âditya, son of the altar Aditi. The expression that the head having fallen became Âditya, the sun, should be construed as meaning not that it *fell* but that it *flew* and became p a t a ṅ g a, bird.† Therefore the discharged head pervades heaven and earth as universal love. That is the Pravargya, the travelling through heaven and earth, according to one esoterical interpretation, or the being expanded, according to the other. By thus discharging the head, Indra becomes fit to come into contact with Vish*n*u limb by limb, that is, to completely measure himself with Him—to be one with Him. This measuring or embracing may be compared with the expression, 'P r â j ñ e n â t m a n â s a m p a r i s h v a k t a *h*', the being embraced by the Knowing Self (Br. Ar. Up. IV. 3, 21). Sacrifice-Vish*n*u whom Indra measures is Indra's t a n û; for, the Taitt. Samhitâ III. 3, 7, 3 says:—'I n d r a s y a v â e s h â y a j ñ i y â t a n û r y a d

* This text, which seems to be Vedic, is quoted by Bhagavân Râmânuja under the Brahma-sûtra IV. 1, 3.

† Pataṅga is a name of the Sun who is the metaphor for the all-seeing, all-pervading, Self. Cf. Trisanku's *fall* (p. 104 *ante*) and Yayâti's *fall* (p. 298 *ante*), where 'fall' really means *flight*. The Knower is winged, vide Vedic text quoted at p. 286 *ante*. So the fall of the Great Hero seems to mean his flight. The story bristles with puns and puzzles.

Y a j ñ a *h*'. 'Tanû' there seems to mean not body but the Self's own spiritual rûpa (about which vide the concluding portion of the *Kh*ând. Up. quoted at p. 100 *ante*). According to the Purushasûkta, Purusha is another name for Yajña, Sacrifice; and I think the whole spirit of the Purusha-sûkta would be missed if Purusha is not understood as the In-dweller of all creatures, as defined in a verse quoted in the B*ri*hadâra*n*yaka Upanishad II. 5, 18, (the same as is quoted at p. 103 *ante*). It must have been a very ancient verse, as the upanishad says that it was sung by a *Ri*shi and that the Purusha it speaks of is the Honey which Dadhya*k* taught to the A*s*vins. Purusha the universal Self, is the measure of Yajña, Sacrifice, as a verse which is much used in several rites and which is found in the Taitt. Brâhma*n*a III. 7, 11, 5 says :—

> P u r u s h a - s a m m i t o Y a j ñ o
> Y a j ñ a *h* P u r u s h a - s a m m i t a *h*.
> A g n e ! t a d a s y a k a l p a y a ,
> t v a m h i v e t t h a y a t h â t a t h a m .

> Sacrifice is of the measure of Purusha. Yea, Sacrifice is of the measure of Purusha. O Agni, obtain it for this (sacrificer); for, thou knowest the truth (of Sacrifice).

No one can measure himself with another unless he is perfectly equal to him. As Sacrifice-Purusha is Vish*n*u, the all-pervader, Indra becomes the all-pervader by measuring himself with Him. Thus Sacrifice-Vish*n*u is the all aim and action or conduct of Indra *S*atakratu. Indra should not be considered as having embraced and measured the headless sacrifice. It was the Devas that worked with the headless sacrifice. They are the senses (vide p. 250 *ante*). Useless would be the k r a t u , action, of the Devas, the senses of man, if it has not the purpose of the Universal Self as its head; and headless—most stupid—is it to indulge in acts of selfishness, greed, lust, &c.

The Taitt. Samhitâ V. 2, 5, 1 says that, measured by Sacrifice-Purusha, the sacrificer becomes so high as his

up-stretched arms (ûrdhvabâhu) would reach and that he becomes bird. Both these are metaphorical expressions. The knower by his universal love stretches himself beyond the limit of his body as he becomes one with the Great Purusha that dwells in all. For the same reason he is a high-soaring bird. The Great Purusha is vitata, stretched, everywhere.

In the *R*ig Veda Vish*n*u is celebrated for his three strides, which seems to mean his pervading over the three regions, here, below, and up, that is, everywhere. Vish*n*u strides for the sake of Indra (VIII. 52, 2). Indra addresses Vish*n*u,—Friend Vish*n*u! stride well; let us kill V*ri*tra (VIII. 100, 12). Another verse (IV. 18, 11) says:—

Athâ 'bravîd V*ri*tram Indro hanishyan,
Sakhe Vish*n*o vitaram vikramasva.

And then, wishing to kill V*ri*tra Indra said,
Friend Vish*n*u! stride well.

V*ri*tra is darkness, sin. As Vish*n*u is the Self of Sacrifice, he must stride well, that is pervade everywhere as universal love, before Indra can kill the sin of narrow selfishness.

The Taitt. Brâhma*n*a III. 12, 3 has four verses commencing with, '*K*ara*n*am pavitram vitatam purâ*n*am,' about that pure, extended, ancient *k*ara*n*am purified by which man crosses sin, the enemy. It is the door to the Loka (the Supreme Self as the only world worth having); it is brilliant; it yields immensely the showers of immortality; may this *k*ara*n*am place happiness in the world. I think that this extended *k*ara*n*am is Sacrifice-Vish*n*u's all pervading stride.

This 'vi-tatam *k*ara*n*am' may well be compared with verse 1 of *R*ig Veda X. 130, in which Prajâpati's Sacrifice is spoken of as that Sacrifice who is extended everywhere by his threads. (Yo Yajño vi*s*vatas tantubhis tata*h*). The all-pervading Purusha is the thread underlying and holding together all the objects of the universe. In the ethical world, it is truly the threads of Sacrifice as universal love that bind together

society, which would otherwise be cut to pieces by mutual strife.

If this Sacrifice is not maintained continuously throughout life, it becomes v i *k k h* i n n a, cut off or torn off. It becomes s a n d h i t a, joined together, if by resuming it clarified butter is offered into the fire, repeating this verse :—

> M a n o J y o t i r j u s h a t â m â j y a m
> vi *k k*h i n n a m Y a j ñ a m s a m i m a m d a d h â t u
> B *r i* h a s p a t i s t a n u t â m i m a m n o
> V i *s* v e d e v â *h* i h a m â d a y a n t â m.*
>
> May (Agni who is the universal) Mind—Light—accept (this) clarified butter and join together this cut off Sacrifice. May B*ri*haspati make this (Sacrifice, entire), and may the Vi*s*vedevas delight here (in this rite).

To be addressed as Mind, Agni the fire must represent the Supreme Self, the All-Knower. I think the butter represents the soul of the sacrificer realized as the Self and offered unto the Supreme Self, and the sacrificer himself is the cut off Sacrifice who by this rite—i.e. by realizing the meaning of this rite—becomes joined together and entire. B*ri*haspati, the lord of words, that is, of whatever wisdom there is in the Vedic words, helps this rite of self-sacrifice ; and the Vi*s*vedevas, † the senses, ought to delight in it, by giving up all worldly pursuits.

About Yajñopavîta, the sacred thread of Sacrifice which every dvija wears, the Taitt. Âra*n*yaka II. 1, 1 says to this effect:—

> The Devas and Asuras commenced their respective sacrifices, vying with each other to go to Svarga, Heaven. The Asuras strove and acted hurriedly. But the Devas acted with

* This verse occurs in the Taitt. Samhitâ in I. 5, 3 and many other places.

† Vide p. 250 *ante* about the Vi*s*vedevas being the senses and p. 320 *ante* about the senses being the seven *R*ishis.

B r a h m a *k* a r y a, godliness and t a p a s, contemplation. The Asuras blinked, not knowing (Brahma*k*arya and tapas), and were vanquished and could not go to Svarga. The Devas went to Svarga by means of their p r a s *r i* t a, well stretched out or extended, sacrifice and vanquished the Asuras. Extended, indeed, would be the sacrifice of the Brâhman who wears the Yajñopavîta.

It is thus clear that the thread of Sacrifice, otherwise called Brahmasûtra, is symbolical of the Self who, as the thread of love, has entered into all creatures to regard them all as himself. Wearing this thread and realizing in thought, word, and deed, its deep significance, man becomes Sacrifice extended.

Thus, the Pravargya resuscitates man spiritually and makes him fit to be spoken of as p r â v *r i* j y a t a, p r â v a r t a t a, v i t a t a, and p r a s *ri* t a, all denoting his unbounded expansion.

The rain-bow with which the Taitt. Âra*n*yaka identifies the bow which sprang when its string was gnawed by Indra may be taken to represent Devayâna, the Path of Light, which takes the knower that has become the Self to Heaven, the World of Self.

About this Path over the rain-bow the B*ri*hadâra*n*yaka IV. 4, 8 quotes two old verses. The rain-bow which is seen as an arch springing up from the earth to the sky seems to be fancied as a beautiful ladder for ascending to the sky from both ends and therefore a fit metaphor for the Path over the spiritual bow of Sacrifice; for the rain-cloud itself over which the rainbow is formed and which sacrifices, that is distributes, itself as rain for general good, is another fit metaphor for Sacrifice-Vish*n*u, the showerer of immortality, and therefore, it seems to me, the Paura*n*ics depict Vish*n*u as being black like the rain cloud (m e g h a - *s* y â m a) and as wearing a silk cloth of p î t a, yellow, colour, the rainbow as well as the lightning being that cloth.

One of the Vedic names for the rain-cloud is K*r*ish*n*a, black, which means also the black deer which is a symbol of Sacrifice, as the *S*ruti says :—

Yajño ha Devebhyo 'pa*k*akrâma.
Sa K*r*ish*n*o bhûtvâ *k*a*k*âra.
Sacrifice went away from the Devas.
He became a black deer and travelled.

Both these metaphors for the Sacrifice, viz. the rain-cloud and the deer are found in the stories about Vish*n*u in his incarnation as K*r*ish*n*a, who is born in *S*râva*n*a, the rainy season and who at last is shot like a deer. In the essay on K*r*ish*n*a more will be said about him.

Phenomenally, at the Conjunction the sun Indra as the brilliant head is one with the Orion-Sacrifice, and when in due course the Orion rises heliacally by the apparent progress of the sun to the next constellation, it is fancied as though the sun-head was shot forth from the Orion-Sacrifice, and went up to his highest northern point at the summer solstice when he performs his act of sacrifice and universal love by showering the rains. Then comes the autumnal harvest, and then, he hurries over winter back to the Conjunction and there embraces the Orion. His fame consists in his so embracing the Orion year after year and thereby showering the summer rains. Man must be warm-hearted and rain himself all around as compassion and charity.

Indra shoots the Boar of Sacrifice

The *R*ig Veda I. 61, 7, which occurs in a Sûkta the deity of which is Indra, says :—

Asyedu mâtu*h* savaneshu sadyo
mahah pitum papivân *k*ârvannâ.
Mushâyad Vish*n*u*h* pa*k*atam sahîyân
vidhyad Varâham tiro adrim astâ.

At the savanas (performed in honor) of this Measurer (i.e. Indra), he (Indra) straightway drank the potion (and ate) the pleasant food.

> Vishnu stole or carried away the food; (but Indra) the piercer of the mountain (rain-cloud) shot the Boar.

The meaning seems to be this. At the Conjunction the sun *Indra* becomes the Measurer, the Creator, of the summer forms. To obtain strength for his doing so, he eats the Orion-Sacrifice-Vishnu as his delicious food. But when winter comes, the sun finds that Vishnu has gone to the opposition, taking away himself who is the sun's summer food. To regain his summer glory the sun hunts Vishnu as the Boar and, when the Conjunction comes back, shoots Him and finds all his joy in Him.

Esoterically, when man falls into darkness he finds that the Supreme Self, Sacrifice Vishnu, has gone away from him with all the wealth of sacrifice. So he must hunt Him, shoot his soul into Him and enjoy Him.

I have taken the Boar shot to be Vishnu himself as it is the carrier away that must be hunted and shot and as the Boar is called e m u s h v a r â h a, the stealing boar, in *Ṛig* Veda VIII. 66, 10 (counted excluding the Vâlakhilya hymns), which says:

> "The wide striding Vishnu urged by thee O Indra! brought for thee all (these things), a hundred buffaloes, broth cooked with milk and a fierce (?) hog", Muir IV. p. 91.

The original of 'fierce hog' is e m u s h a m v a r â h a m. As e m u s h seems to be of the same import as the verb m u s h â y a t of I. 61, 7, I have ventured to render it as 'stealing boar'. This verse, VIII. 66, 10, exhibits the Orion Vishnu as striding gradually sunward in the sky of winter and at last in the Conjunction giving himself up to the sun as the food of all kinds of game including the Boar that had carried away the summer wealth and food.

A Vedic story quoted at Muir IV. p. 39, seems to be a comment on the two *Ṛig* Vedic verses above quoted and is to the following effect:—

Sacrifice, assuming the form of Vishnu, disappeared from among the Devas and entered into the earth. The Devas joined hands and searched for him. Indra (the head of the Devas) passed over above him, when the latter questioned 'Who art thou?' Indra said, 'I am durge hantâ,—one who slays in a castle,' and enquired who the questioner was. Vishnu said, 'I am durgâd âharta, one who brings (booty) from a castle. This Boar, the plunderer of wealth (vâma-moshah) keeps the vittam vedyam, the wealth fit to be known or had of the Asuras on the other side of seven hills; kill him if thou art a slayer in a castle.' Indra, plucking a bunch of kusa grass, pierced through the seven hills and slew the Boar; and then sacrifice Vishnu, in order to show that he was the bringer of booty from a castle, brought the sacrifice for the Devas. Inasmuch as they obtained (avindata) the wealth of the Asuras, this is why the altar is called Vedî.

Thus Vishnu is both Sacrifice and the bringer of Sacrifice. The Vâma-mosha varâha or the plundering boar seems to be identical with the emush varâha of *Rig* Veda VIII. 66, 10; and when the Taitt. Samhitâ says that Vishnu is the âhartâ, bringer, of sacrifice, there seems to be a play upon the word varâha itself, it being taken to mean one who brings vara (vara-âhartâ= varâhah). Vara means that which is fit to be selected and had. The Ait. Brâhmana I. 13, referring to the text "atha îm avasya vara â prithivyâh," says that vara means devayajana, the place for sacrificing to the gods, (M. Haug. p. 28). The expression, 'vara â prithivyâh' occurs in *Rig* Veda III. 53, 11, where Mr. Griffith renders it as the "*Earth's choicest place*=the altar." Indeed, in our story, the sacrifice brought is in the form of the altar vedî; and

as vedî is derived from vid to obtain, or to know, a root from which vitta, wealth (literally that which is obtained or known) is derived, what is indicated is that the whole wealth obtained is the altar of self-sacrifice. Durge hantâ, the killer in the castle, seems to be a paraphrase of Purandara, which is one of the names of Indra according to the *R*ig Veda and which seems esoterically to mean the demolisher of the body-castle. In the *Kh*ândogya Upanishad Indra learns the bodyless Self from Prajàpati. Immediately before Indra's studentship under Prajâpati the *Kh*ândogya describes the Self as concealed in an*ri*ta, the unreal phenomenal screen, and as not easily found. Although He is so very near men pass over Him just as a-kshetrajñâ*h*, those who do not know the secret of the ground, pass over the golden treasure lying buried under their very feet (*Kh*ând. Up. VIII. 3, 2). It seems to me that from this simile, kshetrajña, an epithet of the knower, has arisen. Its original meaning seems to be 'one who knows the Gold, the Self, concealed in his own kshetra, body.' Not knowing his own kshetra as containing the Gold, man wanders from one outward thing to another. Exactly like this, the Taitt. Samhitâ exhibits Indra as passing over Vish*n*u; and to indicate that Vish*n*u is the golden treasure, it is said that he entered into the earth. Seeing that so great a hero as Indra Purandara is passing over Him without finding Him, He teaches him to shoot the Boar which is on the other side of the seven hills. What are the seven hills? It appears to me they represent the senses which in Vedic texts * are referred to as the Seven *Ri*shis of the head. The knower must shoot through his senses—through the phenomenal world grasped by the senses—in order to find His Serene Highness, the Self, that is beyond them. The simple weapon, the ku*s*a grass, selected for the purpose, is made into what is called pa-

* Vide p. 320 *ante*.

vitra and worn on the ring-finger by the knower during his upâsana, contemplation. The expression kusâgrabuddhi means one whose intellect is as keen as the point of the kusa grass. It appears to me therefore that the weapon of kusa grass represents ekâgratâ or keen singleness of purpose with which the knower should shoot his soul to the Supreme Self. The knower, closing his eyes to the outer world of strife shoots at the big game, the Self, in the heart, in order to get Him and by His grace look upon all creatures as Self so that his strife with the outer world may cease. When the game is thus shot, it is revealed as the Self bringing the altar of Sacrifice to the knower. The altar is the wealth hoarded by the Asuras because it is by conquering the dark passions and breaking their stronghold that the Self can be obtained.

Phenomenally, the Orion Sacrifice Vishnu, rising heliacally, runs away from the sun Indra; but when the Conjunction comes the sun passes over him, shoots him as the boar and obtains him as the altar.

There are other Vedic passages about the Boar; but they will be quoted when dealing with the Puranic stories about the Boar incarnation of Vishnu. Only the story about Indra's shooting the Sacrifice Boar is stated and explained above, in illustration of the saying that Indra is Makhaghna, the striker of Sacrifice.

Rudra as Makhaghna.

Rudra has two sides—terrible and good. The Satarudrîya speaks of his terrible aspects, which are the fearful Rudras. The name Rudra itself, meaning originally the howler, the roarer, applied to the roaring flame of Agni, was etymologically capable of making him terrible. But at the same time Rudra's good aspect is praised, as—'Yâ te Rudra sivâ tanû aghorâ 'pâpakâsinî'* 'that good

* Vide the Satarudriya; Muir. IV. 322.

aspect of thine O Rudra, which is not terrible and which does not betoken harm'. From this his *sivâ tanû*, his Pauranic name *S*iva has come. Likewise, his name *S*aṅkara, the good-doer, has come from *R*ig Veda I. 43, 6 which says about him, '*sam nah karat*', 'may he do good to us.' His aspect as Agni Svishtakrit is honored with the choicest of the oblations But as Rudra, his bhâga or sacrificial share is the samsrâva of the Manthin cup of the soma juice (Taitt. Sam. III. 1, 9), and âkhu, mouse (ibid I. 8, 6). The latter is said to be not the mouse itself but a cake or oblation first placed on the mud dug up by the mouse. What this symbolizes is not known. The former i.e. the samsrâva is said to be the spray splashed about when soma creeper is being beaten and pressed to fill the Manthin * cup, the contents of which are offered to Indra. About the samsrâva the Taitt. Samhitâ referred to, says: 'O Rudra ! This to thee is the share which thou desired to have; enjoy it.' Rudra is the Son of Prajâpati and is the Purusha that has entered all the creatures (this will be made clear in the essay on Creation). So He is the One Self that has scattered or distributed Himself like spray. Under this view the spray might have been selected as a fit share to Rudra. But outwardly the fact that all the other gods have their full cups seems to have given room to the myth that the gods excluded Rudra, but that, being a terrible god, he made dreadful havoc and compelled them to allot him a share and realize him as Svishtakrit. In all the different versions of the myth, while Rudra is cruel and terrible outwardly, he is inwardly, as I shall try to show, the perfect Ideal Knower as the Son God ought to be.

The Taitt. Samhitâ II. 6, 8, 3 and the *S*atapatha Brâhmana I. 7, 4, 5 (Muir. IV. pp. 200—202) are to the following effect:—

The gods excluded Rudra from the sacrifice ;
he pierced the Sacrifice with an arrow; they

* Vide p. 281 *ante* about the cups Sukra and Manthin held up for Sanda and Marka but offered to Indra.

> propitiated him; and he became Agni Svish*t*akr*i*t or 'he who makes the rite of ours well sacrificed (svish*t*a); that portion of the Sacrifice which was pierced by Rudra is Rudriya (terrible); by eating a bit of it Pûshan lost his teeth and so an oblation made of flour is offered to him; likewise by eating it Bhaga had his eyes burnt, so they say Bhaga is blind.

The flour offering made to the god Pûshan seems to have given rise to the myth that he is toothless. Bhaga is connected with bhâgya, wealth. Wealth in this world is not discriminating. It is often found with those who do not deserve it and absent from those who deserve it and who might use it well. Also, bhàga, share, may be derived from Bhaga; and so, among the gods Bhaga would have acted with etymological propriety if he at least had invited Rudra to the sacrifice and given him a bhâga, share, in it; but not seeing this propriety he became blind.

There are several Paurâ*n*ic stories, differing from each other in the details, about Rudra's shooting the Sacrifice. Among them I take first the following strange version found in the last adhyâya of the Aishîka section of the Sauptika Parva of the Mahâbhârata.

> In the olden time of Deva-yuga the gods performed a sacrifice according to the teaching of the Vedas. Not knowing Rudra correctly they did not provide a share for him. Sacrifice is divided into (1) Lokayajña, (2) Kriyâyajña, (3) Gr*i*ha-yajña, (4) Pan*k*abhûtayajña, and (5) Nr*i*yajña. Out of Lokayajña and Nr*i*yajña, Rudra created a bow measuring five kishkus. The Vasha*t*kàra became the bowstring and the four aṅgas of the sacrifice became the two sannahanas. Rudra went armed with this bow and shot the Sacrifice in the heart with a terrible arrow. Thus shot, the Sacrifice, along with the fire of it flew up in the form of a deer and shone in that form in

the sky, pursued by Rudra; who then cut off the sun's (Savitar's) shoulders, pulled out Bhaga's eyes and smashed Pûshan's teeth; and the gods ran away in different directions. Having thus driven them all, Rudra, laughing at them, stood holding his bow to restrain them from coming back to the place. Then Vâk, Speech uttered by the gods, cut off the bowstring, and away the the bow sprang. Seeing Rudra thus disarmed, the Devas approached him with the sacrifice, implored his forgiveness and provided all the offerings as a share for him:—

S a r v â *n* i *k* a h a v î m s h y a s y a
d e v a - b h â g a m a k a l p a y a n .

Thus propitiated Rudra placed his anger in the ocean—that anger which as fire drinks its water always; and he restored eyes, teeth and shoulders to Bhaga, Pûshan, and the sun.

It will be seen that this story is mixed up with the Vedic story of Sacrifice running away and standing with the bow. The Rudra of this story seems to me to be the Dog star Sirius, which is known as M*ri*gavyâdha. That star is Rudra because it is dedicated to him In the diurnal apparent rotation of the celestial sphere from east to west, Sirius who is to the south east of the Orion-Sacrifice is fancied to be hunting the latter, which shines in the sky with the arrow-like Belt in its middle as if it was the arrow discharged into its heart by Sirius. Rising heliacally, Sirius goes on hunting the Orion and bringing the winter, when the sun's shoulders representing his summer strength are cut off and the gods who are the summer rays are driven away. But when the sun comes in conjunction with Sirius Rudra, the gods propitiate him and he restores the the sun's summer vigour.

Esoterically, Agni Rudra, the Son God, is the best of knowers; for, as soon as he is churned out, he performs self-sacrifice as the am*ri*tâhuti offered into the Âhavanîya fire.

Agni is our Purohita, high priest, vide the very first verse of the *R*ig Veda. He is Â*k*ârya to all students of the Veda and of the Self taught in the Gâyatrî verse (vide the text 'Agnir Â*k*âryas tava', of the Ekâgnikâ*nd*a, p. 68 *ante*). The Devas, the senses, may exclude him from their selfish rites, which they call their sacrifice, and in which he has no joy. But the sacrifice he shoots is the real Sacrifice, the Supreme Self, of whom the permanent celestial Orion is the metaphor; and as the moon of Self-sacrifice is one of the eight forms of Rudra, and as the Orion's Belt represents the starry, i.e. immortal, rûpa of the moon who is the regent of it, the Belt is Â*k*ârya Rudra's Self, the arrow, shot by the bow of charity and sacrifice unto the Great Sacrifice the Supreme Self. It is only this Â*k*ârya who can be Svish*t*ak*r*it, teaching mankind the lesson that if they have the all-loving Self as their guiding principle in all their acts, those acts would become svish*t*a, well-performed. Such a teacher cools his anger in the sea of calmness and becomes *s*ânta. But at the same time he is ugra, fervent in his tapas, contemplation, of the vast Self of universal love, so much so that the fervour of his tapas always drinks Him. Why? To shower Him all round, like the sun who draws the vapour from the sea, in order to shower it as rain.

The more popular version which also has got many variants is that it was Daksha's sacrifice which was shot by Rudra.

The Harivam*s*a 222 says to this effect:—

> B*r*ihaspati the priest of the gods got Daksha to perform a horse sacrifice. In order to obtain a share in it, Rudra, with Nandin, performed *s*âmitra, the act of killing the sacrificial victim. Nandin is indeed Rudra's duplicate (dvidhâ bhûtam rûpam) in the image of Purusha (purusha-vigraha*h*)—that form which he became by himself, (as) the Paramâtman (the Supreme Self), by means of that eternal

brahman (meaning probably knowledge) which is ordained by Truthful Words (evidently the words of the Upanishads as teaching Brahman). But (being denied the share) Rudra and Nandin, accompanied by Rudra's terrible troops, destroyed the sacrifice and broke it day and night. Rudra shot it taking up the bow and arrow which the god Svayambhû (Prajâpati) had given him. Thus shot, the sacrifice (kratu) became a deer, and, even with the arrow imbedded in its body (antargatena *s*are*n*a), ran to the god Brahmâ (Prajâpati) for protection. Brahmâ blessed the deer thus :—'Even shot by the arrow do thou stand in this form of deer in the sky, at the head of stars, in the company of Rudra and the eternal and undecaying Soma. Attended by the stars that travel in the sky, do thou become dhruva, eternal, and the star of stars (jyotishâm jyotirbhûta*h*).'

Vish*n*u then stood armed with bow and arrow and other weapons. Rudra shot Vish*n*u with an arrow; but Vish*n*u, the Self of all (sarvâtmâ) who is brahma-sambhava (he who became the Self of all creatures by means of brahman, knowledge) neither shook nor became angry, bearing up the body containing the six indriyas, senses.*

Vish*n*u in return shot Rudra with an arrow as deadly as the Brahma-da*nd*a but Rudra received the blow without shaking a bit. Seeing this Vish*n*u jumped (with joy) and embraced Rudra putting his hands round his neck. By this act Rudra became Nîlakan*th*a, 'he of blue neck.' Thus embracing him, Vish*n*u said: 'Pardon me,

* Probably there is an allusion in this to Vish*n*u's name H*r*ishîkesa, which is construed as meaning the lord of h*r*ishîkas, senses, *i. e.* he of subdued senses.

thou art indeed the beginningless and deathless god, the teacher of knowledge to all creatures (s a r v a b h û t â g a m â *k* â r y a *h*); thou art not swayed by karma [action of the samsâric state]; thou hast no hatred to any creatures [because thou regardest all as thyself] and art therefore the best of beings.'

Nandin also struck Vish*n*u on the head by the bow called pinâka; but Vish*n*u, devoted to brahman, stood as still as a post, with patience and burning light or splendour and made Nandin transfixed (s t a m b h a y â m â s a).

Then Vish*n*u became p r a s a n n a, pleased, and prescribed a share to Rudra in the sacrifice and made the sacrifice s a n d h i t a *h*, joined together.

Thus the Harivamsa distinctly gives a starry form to Daksha's sacrifice. That this starry deer is the Orion is made clear by its three attendants:—

(1) Brahmâ to whom it is running for protection is the Rohi*n*î constellation the regent of which is Brahmâ. Its position is immediately to the west of the Orion.

(2) The Orion's Belt is not only the arrow but also Soma, the moon, who is its regent.

(3) The reddish star called Ârdrâ which is the star Betelgeux in the north east corner of the Orion is Rudra, because Rudra is its regent.

The peculiarity of the Harivamsa version of the story is that Rudra comes in two forms, viz. himself and Nandin, for the sacrificial share, whereas all the other versions do not say anything about Nandin. The object seems to me to exhibit Rudra exactly as he is worshipped in his temples in two forms, one himself as the Linga and the other as the bull Nandin (meaning the bull of joy) placed in front of the Linga. These two forms, **when iconical representation of the Vedic gods came into.**

vogue in the Purânic period, may have been derived from the following well known verse of *Rig* Veda IV. 58, 3 which is in praise of Agni and without which no Vedic rite in the fire is performed.

> *Katvâri sriṅgâ trayo asya pâdâ*
> *dve sîrshe sapta hastâso asya,*
> *Tridhâ baddho vrishabho roravîti*
> *Maho Devo martyân âvivesa.*
>
> "Four are his horns, three are the feet that bear him; his heads are two, his hands are seven in number. Bound with a triple bond the steer roars loudly: the mighty god hath entered into mortals."—GRIFFITH.

This enigmatical verse is variously interpreted by the commentators. Sâyana takes the two heads to mean the Brahmaudana and the Pravargya ceremonies. As Rudra is Agni Svishtakrit, his name Mahâdeva seems to be a slightly changed form of Maho Deva of this very verse; and as it speaks of him as having two heads and as being the roaring *Vrishabha*, bull, and Maho Deva, the Linga and the Bull worshipped in *S*iva's temples seem to be the iconical representation of this verse. '*Bound with triple bond*' means that the threads of his universal love have tethered Him in the three regions, heaven, firmament, and earth; that is He pervades everywhere; the poetical idea is that but for His being so tethered, He would have been inaccessible. He has bound Himself as love to the universe; and this Great God has entered the mortals,—as what? as the Self that has enselfed them, i. e. regards and loves them all as Himself. This significance of His having entered the mortals as the Purusha or In-dweller is made clear, when at the end of the worship of Agni, the worshipper makes *âtma-samâropana* of Him, that is puts Him in himself thus: he warms his right palm over the flame, puts the warmed palm over his mouth and draws the breath in,

indicating thereby that he gulped Him down and placed Him within himself.

But, in the verse *katvâri sriṅgâ* there is only one god praised as the Bull and Mahâdeva, and such being the case, would it not be contrary to the spirit of the Vedânta which teaches the One Brahman without a second to say that the Paurânics in whose days the Vedânta of the Upanishads must have been well studied thought it fit to contemplate Brahman in the dvaitic or two-fold aspect of the *Liṅga* and the *Bull in Siva's* temples? Mahâdeva and his Bull appear to me to signify the meaning of the one Word Purushottama, the Best Purusha, and as sihma, lion, vyâghra, tiger, and v*ri*shabha, bull, when compounded with the word purusha, man, makes him purusha-sihma, purusha-vyâghra, and purusharshabha, all meaning the 'best man', Mahâdeva's Bull appears to indicate His high quality—His mahimâ or greatness—by which He has made Himself the Purusha, the In-dweller of all creatures loving them all as Himself and therefore the Best In-dweller, in contradistinction to the samsâric man, who too is in-dweller but only in his single body so long as his soul's sympathies do not go beyond his body—beyond himself—to regard all creatures as himself. The word purusha is declined in two ways, one as pûrshu *sete* iti purushah, 'he who dwells in (plural) bodies,' the other as puri *sete* iti purushah, 'he who dwells in the (single) body.' God is Purusha in the former sense (vide the verse of the B*ri*hadâra*n*yaka quoted at p. 103 *ante*); and to show that He should not be mistaken for the purusha in the latter sense He is called Uttama-Purusha or Purushottama. I shall try to show when dealing with *Vishnu's incarnations* that His Narasihma or Man-lion incarnation simply means the Best-Man and is an illustration of Vishnu's name Purushottama. True, popularly, the name Purusha or Purushottama and the name Mahâdeva have exclusively

clung, the former to Vishnu and the latter to Rudra; but in the Mahâ-Nârâyanîya section of the Taitt. Upanishad Rudra Mahâdeva is distinctly called Purusha in one* of the Purusha-Gâyatrîs, and the Svetâsvatara Upanishad makes no distinction between Nârâyana and Rudra. As thus Nandin, the Bull, that showers the Âtmaic Joy is the mahimâ or greatness of the all-pervading Purusha or Vishnu aspect of Rudra, this His greatness, then, is the Bull on the high back of which He is enthroned. The *Khândogya* (VII. 24, 1) says that the Self is established in His own Greatness (sve mahimni), which is Himself as His Greatness; for, nothing else can contain or support the Infinite Self who is the support of all. The *Khândogya* VIII. 1, 6 says, "But those who depart from hence, after having discovered the Self and those true desires, for them there is freedom in all the worlds." The original of "and those true desires" is etâms *ka* satyân kâmân. These true desires are of the Self, who in the same chapter is called Satya-kâma and Satya-sankalpa. So, it is necessary for the knower to know not only the Self but the Self's ever true sympathies of universal love. Without realizing those truthful desires of the Self, the Self cannot be known and realized; and therefore the Self and his universal Love, appear to be symbolized by the Linga (which literally means simply the Symbol) and the Bull. There is not the shadow of any *two* deities in them. There is only *one* deity in the apparent paradox of the two figures.

We have seen that the Devas held up Soma-grahas to the two Asura priests *Sanda* and Marka but denied them the contents thereof, and that *Sanda* means the bull (vide pp. 281—283 *ante*). "Well, the Devas" the poet seems to have argued in his own mind "denied the share to *Sanda* and Marka, with impunity; but I will show how mistaken the people would be if they likewise deny a share

*Tat Purushâya vidmahe, Mahâdevâya dhîmahi, tan no Rudrah prakodayât.

to my Bull (the V*ri*shabha, the showerer, of joy) and my Mahâdeva."

Daksha means 'powerful' and is one of the names of the soma juice which is called Daksha and Daksho rasa*h* (*R*ig Veda IX. 16, 2; 61, 18). In our story the sacrificer Daksha seems to be the moon; and both the moon and the sacrificer are included among the eight aspects of Rudra. The victim stands for the sacrificer and as the soma juice is said to be the retas of the horse (*R*ig Veda I. 164, 35), the immolation of the horse by Rudra may be taken to signify the pressing of the soma plant. By this self-squeezing, the Son God Rudra as the Ideal knower knows himself to be the Self and flows out as the juice of knowledge, love, and joy; and when the juice is offered into the fire of the sacrifice, it is his shooting Father Sacrifice—his knowing and becoming one with the Supreme Self. Every human being who realizes this paradox of shooting the Sacrifice becomes the Son, either like the fire churned out from the wood or like the soma juice that is pressed out, both of which are called sutas, sons, and throws himself into the Great Sacrifice.

Evidently to indicate that Daksha's Sacrifice that was shot at is identical with Vish*n*u, the story says that Rudra shot Vish*n*u. Their mutual shooting seems to be their holy communion. The knower is embraced by the Prâjña Âtman and becomes one with Him, as in that happy communion he does not know anything other than Him. Both the Supreme Self in the aspect of Antaryâmi or the Child in the heart's womb of all creatures, and the knower, are called 'Born of knowledge'; because the former simultaneously with the Creation has effused himself as the loving Self into all creatures and the knower also should do so, in order to regard all creatures as Self.

Nîlaka*nth*a is a name for peacock, the neck of which is blue. It is an enemy of snakes, as it is called bhujaṅgabhuk. We saw in the story of Supar*n*a that the snakes esoterically represent the grovelling selfish desires. Our

Rudra is metaphorically nîlakan*th*a because as the paragon of a knower he kills the selfish desires. As the knower does so when self-sacrifice in the form of Vish*n*u embraces him and as Vish*n*u is metaphorically the black rain-cloud which dissolves itself in the form of rain, the blackness of the neck of Rudra Nîlakan*th*a is fancied to have been caused by the embrace. This origin of the blueness of Rudra's neck is mentioned in the Mahâbhârata also, vide Muir IV. p. 240.

Nandin, is transfixed. The knower's Self is always transfixed in Sacrifice Vish*n*u, just as the arrow, the Orion's Belt, is transfixed in the Orion.

When the knower shoots himself into Sacrifice then only will Sacrifice be sandhita, joined, to Him.

The Harivam*s*a adds that the blood which flowed from the wounded deer is still seen at day break. This can only be the Dawn's fiery light, otherwise called Aru*n*odaya, the rise of the sun's charioteer Aru*n*a: That light removes the nightly darkness and should be taken in our story as a metaphor for Âtmaic knowledge that puts an end to all samsâric ignorance. The knower Rudra draws it from the Sacrifice that was struck, i.e. understood.

Uddâlaka and *S*vetaketu.

As in the story of Supar*n*a (vide p. 259 *ante*), so here also the Aru*n*a or red light may be taken to signify the Sad-vidyâ, "Tat tvam asi," 'Thou art It', taught by Âru*n*i Uddâlaka to his son *S*vetaketu in the *Kh*ândogya. About the teacher of this great Sad-vidyâ, the Mahâbhârata must needs tell a story and it tells it at the very beginning, indicating thereby that there must be some connection between the Vedântic knowledge and the esoterism concealed in the plots of the Mahâbhârata. The story is this:—

Âru*n*i was one of the three disciples of *R*ishi Dhaumya, who said to him:—Ga*kk*ha, kedârakha*n*d*a*m badhâna: 'Go and dam up the rice land'. He went, but not knowing how to

dam up the water he toiled in vain and at last laid himself flat across and the water stood. Seeing that he did not return home, Dhaumya went to the rice land and called out 'Âru*n*i! where art thou, my child? Come.' Âru*n*i got up at once and said, 'Here I am, sir, I did so and so to stay the water.' As he rose at once tearing up the (miry) soil (that had settled down upon him), Dhaumya named him Uddâlaka* and said, 'As thou havest done my word, thou wilt get happiness; all the Vedas and all the *S*âstras will shine to thee.' Thus addressed, Âru*n*i Uddâlaka went away (his studentship being completed by his rise).

Here is the paradox of a dull student being pronounced learned for an act done in the dullest manner possible. But the truth concealed seems to be this. The rice field is the human body. The water is mind which always runs from one object to another in seeking worldly pleasures; but the knower performs m a n a s s t h a i r y a, the staying of mind within himself, by putting his Self across its *k*â*ñ**k*a l y a, flow. He then contemplates and realizes Brahman and tears himself up from the body, to the state of the Uttama-Purusha. As soon as man converts his body into a field so that he might spring up as the bumper crop of rice, grown only by staying the water, and devotes himself to sustain the hungry poor, his body becomes the sacred sacrificial field and he is said to be born from sacrifice.

The Â*k*ârya Dhaumya (he of smoke) seems to be Agni, shining in the night. The sun as Âru*n*i studies under Agni in winter. At the Conjunction he bunds up his light fully on the Orion Sacrificial Field and rising from it becomes Âditya, born from the altar. Thus born, he is the glorious summer sun, the source of the food crops that are reaped in autumn. His disciple *S*veta*k*etu, 'he whose rays are white' is the man of pure mind, even like the moon of self-sacrifice.

* L and r being interchangeable, the name, in order to understand the pun, should be read as ud-dâraka, he who tore himself up.

With his heavenward aspirations, the teacher in the Upanishad derives his teaching from the sun himself and the teaching is this :—'All this (universe) is enselfed by It. He (i.e. It *) is the Self. Thou art it, O *S*vetaketu.' God's sacrifice consists in enselfing all creatures—in loving them all as Himself. Therefore He is the Self. Man also should become the Self by his self-sacrifice.

I shall now briefly allude to the other versions of the story about the destruction of Daksha's sacrifice :

> Being denied the share Rudra shoots at the sacrifice; but the gods and *Ri*shis propitiate him by uttering the *S*atarudrîya and apportion to him a distinguished † share, vide the story in the Anu*s*âsana-parvan of the Mahâbhârata quoted in Muir IV. 199—203.
>
> The *S*ântiparvan of the Mahâbhârata 283 (the same as is quoted in Muir IV. pp. 373, and 374) says that not invited to the sacrifice by Daksha Rudra got angry. "A drop of sweat falls from his forehead from which a fire proceeds, out of which again a formidable being is born, Jvara (fever), which burns up the sacrifice," which had taken the form of a deer "and puts the gods to flight," &c.
>
> The next adhyâya, 284, commences a more elaborate version, the purport of which is given in Muir, IV. 374—377. It prominently introduces the name of *Ri*shi Dadhî*k*i, a devotee of Rudra, as councilling Daksha not to overlook Rudra, the greatest of the gods. But Daksha says that the share is to be given to Vish*n*u, the lord of sacrifice. Then from the anger of Rudra terrible beings spring up, destroy and burn the sacrifice, cutting

* 'He' is used instead of 'It' to suit the gender of Âtman, the Self, which is always a masculine word.

† Rudrasya bhâgam yajñe *k*a visishtam te tv akalpayan.

off its head. Those beings assume the forms of two beings, Vîrabhadra and Bhadrakâlî and say that they are the offspring of Rudra's anger. Daksha then propitiates Rudra.

The same story, with the name of Dadhî*k*i, occurs in the Kâ*s*îkha*n*da (vide the Vâ*k*aspatya dictionary under the word k r a t u), in which Daksha's sacrifice is called a n î *s* v a r a, without Î*s*vara. Î*s*vara is one of the names of Rudra. Daksha brings Vish*n*u from *S*vetadvîpa and makes him his Yajñapurusha and the instructor of the sacrifice. This version mentions Vîrabhadra as the most heroic of Rudra's *ganas*, hosts.

The Bhâgavata Purâ*n*a (vide Muir IV. 377—385) has an elaborate version. It says that Daksha was Rudra's father-in-law. As Rudra does not get up to show respect to his own father the god Brahmâ, Daksha calls Rudra m a r k a *t* a - l o *k* a n a, monkey-eyed, and Rudra's hosts curse Daksha to become b a s t a - m u k h a, goat-headed. Bh*r*igu abuses Rudra, who then leaves the place, while Daksha and others "celebrated for a thousand years the sacrifice in which Vish*n*u was the object of adoration." Then, elated with pride, Daksha begins another sacrifice in which neither Brahmâ nor Vish*n*u nor Rudra is present. Rudra's wife Satî goes uninvited but her father Daksha slights her. She sits in Yoga-Samâdhi, contemplation, thinking of nothing else but the feet of her husband. A fire springs from her body and consumes it. Then Rudra's troops destroy the sacrifice, pluck out Bh*r*igu's beard and kill the *R*ibhus whom he had created in opposition to them; and Vîrabhadra cuts off Daksha's head. Then the gods bring Brahmâ and Vish*n*u and approach and propitiate Rudra, who allows Daksha to be resuscitated with a goat's head. The beard of a goat is

stuck up to Bh*ri*gu. "The sacrifice is then recommenced, and in order to its completion, and to remove the pollution occasioned by the touch of Mahâdeva's warriors, an oblation is made to Vish*n*u on three platters . . . . . Daksha, after adoring Vish*n*u, worships the other gods, and offers to Rudra his proper share * in the sacrifice. Then all the gods including Rudra worship Vish*n*u as the Supreme Deity. Satî, the daughter of Daksha, who had abandoned her original body, is born again as daughter of Himavat and Menâ."

In these stories the outward show of enmity between Rudra and Vish*n*u is, I think, intended only as an apparent paradox. The Pravargya rite of killing and resuscitating the Sacrifice could not have been done by Rudra if the Sacrifice was not worthy of it; and Daksha's sacrifice is worthy of it because Vish*n*u with whom Rudra is one is the object to be achieved—that Vish*n*u who is in *S*vetadvîpa, which I take to be man's heart, as Vish*n*u as Purusha is pre-eminently the God of the heart. I shall say more about *S*vetadvîpa when dealing with Nârada's journey to it. The fever or fire and Vîrabhadra appear to be the changed representation of the Gharma or Mahâvîra vessel connected with the Pravargya. Phenomenally, Rudra in his form as the sun burns the Orion-Sacrifice at the Conjunction: he hugs it with his light.

About Satî whom the Bhâgavata version introduces, we may compare her with the word satî*h* in the enigmatic verse of *R*ig Veda I. 164, 16, which is reproduced in the Taitt. Âra*n*yaka I. 11, 4. It says:—

Striya*h* satî*h* tâ u me pumsa âhu*h*
pa*s*yad akshan*v*ân, na vi*k*etad an*dh*a*h*.
Kavir ya*h* putra*h* sa emâ *k*iketa,
Yas tâ vijânât sa pitush pitâ sat.

* Esha te Rudra bhâgo 'stu
yad u*kkh*ish*t*o 'dhvarasya vai.

> They tell me these are males though really they are females. He who sees this (riddle) has eyes. He who does not see this is (virtually) blind. He who knows these (females), is a poet though he may be a son, i.e. young: he is father's father (i.e old, wise, in knowledge).

Sâyana, when commenting on this verse in the Taitt. Âranyaka, takes s a t î *h* to be those who have realized themselves to be the S a t taught in the Sad-vidyâ.* This cannot be the original meaning; but all the same it shows how the word s a t î, which ordinarily means a married chaste woman, was susceptible of being viewed esoterically by the Vedantists. The married Gopikâ women who love God K*ri*sh*n*a appear to be the knowers as Satîs, those who are women having only the Sat of the Sad-vidyâ for them to love staunchly. They make themselves women because the Sat to be loved is Para, the Great as well as Purusha. Hence the apparent paradox that they were Satîs, chaste wives, and yet fell in love with 'para purusha,' a man other than their husbands. This riddle is as old as K*ri*sh*n*a's boyhood stories which are found in many Purâ*n*as. I think the Satî of the Bhâgavata-purâ*n*a is Lady Sad-vidyâ. The saying that Satî was born as Pârvatî, the daughter of Parvata, Mountain (Himavat), simply amounts to Pârvatî being an alias of Satî. Now, Pârvatî's another name is Umâ. In the Kenopanishad Umâ Haimavatî appears shining in the sky to the Devas and tells them to be victorious by the victory of Brahman. Bhagavân Sañkara, in his comment on the Kenopanishad, after explaining Umâ as the daughter of Mount Himavat in the Purâ*n*ic way, adopts the alternative of explaining her to be Vidyâ, Knowledge of Brahman. Umâ means the weaving woman; and knowledge is called v a y u n a m, weaving, evidently because intellect as the faculty of thinking and of expressing thoughts weaves words together, and in the case of poetry each verse has

* "Satî*h*=Sad-rûpâ*h*, 'Sad eva saumyedam agra âsîd' ityâdi Sruty-uktam Sad-vastubudhyâ tadanubhavena tadrûpâ*h* vartante."

measured words like a cloth with its threads. Umâ therefore is a fit word to denote Lady Knowledge. The statement as to her shining in the sky prevents her being taken as simply a woman of flesh and blood. Now, two theories may be advanced, one denoting that she as Vidyâ is the daughter of the knower's heart, and the other that she is the daughter of his head. In the former case the sky in which she shines may be taken to be the h*ri*dayâkâsa, the heart itself fancied to be the sky for the poetical reason explained at p. 150 *ante*. Sâya*n*a, in explaining the Mantra, 'Âkrân samudrah', &c., which occurs in the Taitt. Âra*n*yaka (Râjendralâla Mitra's edition, pp. 785 and 786) and which is about the Soma juice that is swelling about the mountain, the pressing stone, takes Soma esoterically to be *S*iva as 'he who is with Umâ'. He takes Umâ to be Brahma-vidyâ, and the mountain to be the heart, which, he says, is called Brahma-giri (mountain of Brahman) in a *S*ruti.* Regarding the other theory, viz that Umâ is the daughter of the knower's head, she seems to be identical with the Vedic goddess Dhisha*n*â, derived from d h i s h, to sound, and therefore Vâk, Speech. An old verse quoted in the B*ri*hadâra*n*yaka depicts Vâk as being among the Seven *R*ishis in the head (vide p. 320 *ante*). The Taitt. Samhitâ I. 1, 6 praises the d *r i* s h a d, the stone for grinding upon, used in the sacrifices, to be Dhisha*n*â Parvatyâ or Parvati, and the u p a l â, the grind stone, to be her daughter Dhisha*n*â Pârvateyî, both being called Dhisha*n*â apparently because when used together they make the grinding sound. Again in the same Samhitâ IV. 1, 6, 2 Dhisha*n*â occurs and is explained in V. 1, 7, 2 to be Vidyâ ('V i d y â v a i D h i s h a *n* â'). The head which is the hard, top most, part of man is poetically the high mountain, and if he is a knower, grey-headed, i.e. old, in knowledge, his head is the white Himâlaya mountain, with Brahma-vidyâ taking her rise in it even like the Gangâ river in the Himâlayas. Her shining as Umâ in the sky may be taken to be her description

* "*S*rutyantare 'Tam Brahmagirir ity âkakshate' iti sravanât."

in the figure of the golden (Haimavatî) Dawn, who too represents Vidyâ. If, for these reasons, Satî is Sad-vidyâ, her father Daksha who marries her as his mind-born Knowledge to Rudra can only deserve to have a benefit from the latter. The kratu in which Daksha is elated with pride and in which no gods are present is a riddle which may be explained as being the highest act of devotion performed in practising the Âdesas called Ahaṅkârâdesa and Âtmâdesa (vide p. 238 *ante*). These Âdesas occur in the Bhûma-vidyâ taught in the *Kh*ândogya Upanishad by Sanatkumâra to Nârada. At the beginning of the Sad-vidyâ of that Upanishad the Âdesa about the Sat who is Âtman is mentioned as the teaching about that Sat by knowing whom everything is made known. The knower, not liking to be divided from the Supreme Self, becomes one with Him by the teaching 'I am He' and sees nothing else but him-Self. The *Sândilya*-vidyâ of the same Upanishad teaches the knower to perform the kratu, action, of realizing in the heart the Self who (as universal love) embraces all this, who is avâkin, speechless (having no second to speak to), and who is anâdara, regardless (of anything but the Self). So, our Daksha, performs this kratu of realizing the advitîya or secondless Self everywhere as "Sarvam khalv idam Brahma," on knowing Whom the knower sees, hears and knows nothing else. Then there is that Vidyâ which Prajâpati teaches to Indra at the end of the same Upanishad and which promulgates the Self to be bodyless. The Sad-vidyâ with whom I have identified Satî is identical with all these Vidyâs; for, in it as well as in all these the same Self is taught. And as the Self is bodyless, Satî can have no regard for her body and by giving it up she proves herself to be *Asarîrinî* Vak or Bodyless Vidyâ, and Vidagdhâ, well burnt. Vidagdha means a learned man and Vidagdhâ a learned woman. The name seems to indicate the knower as pure as gold, whose purity is due to its being burnt well. Satî's burning shows that she is likened to the golden dawn Ushas, who is the burning lady (the name

Ushas being from u s h to burn) and who is a metaphor for Vidyâ. As Durgâ is another name of *S*iva's spouse, the Mahânârâyan*i* Upanishad describes Durgâ as t a p a *s* â j v a l a n t î, burning or glowing with tapas. So, Satî glows with tapas and proves herself to be bodyless; for, what else should she do when her father knows nothing else but the Self. The result is that Daksha who realizes the bodiless Self in his kratu has his body cut off. Such a rigid Âtma-yâjin's Sacrifice is fit to be dealt with by the Pravargya rite, and his resuscitation can only be construed as his springing up in his own spiritual state. As the saying is that the knower of Brahman becomes Brahman, Daksha becomes Brahmâ with the goat's head; for, the word a j a, the goat, means also the unborn and is one of the names of Brahmâ. In other words Daksha is united to the Supreme Intellect. Phenomenally, the moon of self-sacrifice is one with the Orion's Belt, M*ri*gas*î*rsha, which is called Prajâpati's head and of which the moon is regent.

Thus, the curse to become goat-headed seems to be the highest blessing. Likewise the so called abuse m a r k a *t* a l o *k* a n a, which outwardly may have the object of likening Rudra to the Asura priest Marka, may well be construed into a praise meaning h a r y a k s h a, lion. Rudra is likened to the lion (b h î m a m *r i* g a) in *R*ig Veda II. 33, 11, which is daily repeated in his praise by his Brâhman worshippers.

When thus the so called pride of Daksha in not inviting any gods to his sacrifice means his highest undivided devotion to the Self, the pride of Rudra's not getting up for Father Prajâpati should also admit of the same kind of explanation. This idea of Rudra's not getting up must have been suggested by the text of the Taitt. Samhitâ referred to at p. 355 *ante*, as allotting the mouse for Rudra's share. The text is this:—E k a e v a Rudro n a d v i t î y â y a t a s t h e. Â k h u s t e R u d r a p a s u *h* t a m j u s h a s v a; e s h a t e R u d r a b h â g a *h*, s a h a s v a s r â 'm b i k a y â t a m j u s h a s v a:—'Rudra is One only,

he did not stand for a second (being). O Rudra ! thy victim is (the cake placed on the mud dug up by) the mouse; enjoy it.* O Rudra ! this (the said cake) is thy share; enjoy it with sister Ambikâ.' The original meaning may have been that Rudra, who is the unequalled bowman of the Vedas, did not stand for another's help in battling with the enemies of the gods. But to the Vedântist who is accustomed to the music of *the One without a second* of the Upanishads, Rudra is the Ideal perfect Knower—God Himself as the perfect knower—and he realizing the secondless Self, has nobody else to worship and so he does not get up for Prajâpati. The Son is identical with Father—'Â t m â v a i p u t r a n â m â 's i'. According to the Purâ*n*as, Ambikâ is one of the names of Rudra's spouse; but here in the Vedic text she is apparently spoken of as Rudra's sister, so that this would seem to be the riddle of Rudra also being Svasur-jâra, sister's lover, like Indra (vide pp. 217, and 218 *ante*). The Puranic idea, however, is that Rudra's spouse is Vish*n*u's sister.

If the explanation I have endeavoured to give is correct, the conflict between Daksha and Rudra is simply a riddle. They are the best of knowers, one is Soma, the other is Agni.

Likewise, the animosity between Rudra and Vish*n*u is only an apparent paradox, and means the knower's shooting at and obtaining the Supreme Self as Sacrifice. As Daksha is the father of Rudra's wife Satî who, we saw, is Vidyâ, so is Bh*r*igu the father of Vish*n*u's wife Lakshmî. If the wife of one is Vidyâ, the probability is that the other's wife also is the same. In the Bh*r*igu-valli of the Taitt. Upanishad, in which Bh*r*igu's father Varu*n*a teaches the Brahma-vidyâ to Bh*r*igu, the Vidyâ taught is called Bhârgavî Vâru*n*î Vidyâ. As the Purâ*n*as call Lakshmî Bhârgavî, she must, I think, be understood as the Bhârgavî Vidyâ; who is also Vâru*n*î, sprung from Varu*n*a, who is the lord of the ocean; and therefore, the Purâ*n*as say that she was born from the ocean when the ocean was churned. The ocean seems to be esoterically the realm of the heart, the same which the

Upanishads call the â k â *s* a of the heart; and it must be remembered that in the Vedas s a m u d r a means both the sky and the ocean. Lakshmî, therefore, seems to be the Vidyâ called Dahra-vidyâ or Hârda-vidyâ, the Knowledge of the Self in the heart. This is indicated by her seat being the lotus, which seems to be the P u *n d* a r î k a m v e *s* m a of the heart spoken of by the Upanishads, and by her being enthroned on her husband Vish*n*u's v a k s h a s t h a l a, chest. Her position in the heart is quite in keeping with Vish*n*u's being the Purusha, the Indweller of the heart. As he is in the ocean of the heart—in the expanded kindness, mercy, benevolence, forgiveness of the knower's heart—he is an islander, his position in the ocean of the heart being poetically his island.

The Idea that Vish*n*u set the sacrifice right is based upon Vedic literature, which regards Vish*n*u as the protector of sacrifice and of the sacrificer. In the first Kâ*n*d*a* of the Taitt. Samhitâ are found these expressions:—

(1) V i s h *n* o ! p â h i, p â h i y a j ñ a m, p â h i y a j ñ a p a t i m, &c.

(2) V i s h *n* o *h* *s* a r m â 's i *s* a r m a y a j a m â n a s y a.

(3) U r u V i s h *n* o ! v i k r a m a s v a . . . . . p r a y a j ñ a p a t i m t i r a.

The Ait. Brâhma*n*a III. 38 (Dr. Haug's Vol. II. p. 228) says that Vish*n*u cures the defects in the sacrifices and that "the Hotar is going to make well recited what was badly chanted, by repeating this verse addresssed to Vish*n*u", viz. the verse (*R*ig Veda I. 154, 1) "V i s h *n* o r n u k a m v î r y â *n* i p r a v o *k* a m."

THE UPASAD.

The Upasad comes in the Aitareya Brâhma*n*a immediately after the Pravargya. In the Upasad Rudra shoots the three castles, called Tripura in the Purâ*n*as. Stories about the three castles of the Asuras are found in the Aitareya Brâhma*n*a I. 23 and 25 (Haugh, pp. 51, 52, and 55), the Taitt. Sam. VI. 2, 3, and the *S*atapatha Brâhma*n*a III. 4, 4, 3 (extracts from which are given in Muir II. p. 381—383). The Aitareya Brâhma*n*a is to the following effect:—

> The Devas and Asuras were jealous of each other and fought. The Asuras made the earth an iron castle or town (a y a s m a y î p û *h*), the antariksha or middle region a silver castle (r a j a t â), and the sky a golden castle, (h a r i *n* î). In opposition to these strongholds of the Asuras, the Devas made out of the earth the Sadas, or the Sacrificial sitting room; out of the mid-region the Agnîdhra or the fire place; out of the sky the two Havirdhânams or repositories for the h a v i s h offerings; and by performing one after another the three Upasads or rites so called (the word has also the meaning of besieging), they drove out the Asuras from their three castles successively. The Upasad rites, besides, became to the Devas an arrow with Agni as its a n î k a m, shaft, Soma its *s* a l y a, steel, Vish*n*u as its t e j a n a m, point, and Varu*n*a as its p a r *n* â n i, feathers. For discharging this arrow the âjya or the offering of clarified butter thrown into the fire became a bow.

The Taitt. Samhitâ omits Varu*n*a from the arrow. The *S*atapatha Brâhma*n*a also omits Varu*n*a but it says that the weapon was v a j r a, thunderbolt, with Agni, Soma and Vish*n*u as shaft, iron and point. The Taitt. Samhitâ adds that after preparing the arrow the Devas asked Rudra

to shoot saying 'Rudra is *krûra*, cruel, let him shoot.' He said 'let me ask a boon; let me be the lord of *pasus*, cattle.' Hence, it is said, Rudra is the lord of cattle; he discharged the arrow, and having pierced the three castles, drove the Asuras from these worlds.

Muir quotes the text of the Vâjasaneya Sam. 5, 8, which speaks of Agni's tanûh or spiritual body thus:—"The body of thine, Agni, which reposes in iron, *ayah-sayâ*; which reposes in silver, *rajahsayâ*; which reposes in gold, *harisayâ*." Thus the three castles wrested from the Asuras seem to have become the abodes of Agni.

He also quotes Atharva Veda V. 29, 9, which speaks of the three castles of iron, silver and gold as Deva-puras, the castles of the gods; also Atharva Veda X. 6, 10, which says: "Holding that *mani*, gem, the moon captured the golden castles of the Asuras alias Dânavas"; and verse 20 of the same hymn which says: "Allied with them (the Atharvans) the Angirases shattered the castles of the Dasyus: with it do thou slay thine enemies."

The three regions of the three castles appear to be the earth's atmosphere, the mid-sky, and the sky, with, respectively, the rain cloud as the black castle, the lunar globe as the silver castle, and the solar globe as the golden castle. In winter the powers of darkness, Asuras, have sway over the three regions. But in summer the Devas and Atharvâñgirases, in the form of the summer rays, drive the Asuras away and make their pet Agni—their Self—pervade in the three regions as the Purusha in the lightning of the rain-cloud, in the moon and in the sun, as seems to be more clearly indicated in the Purânic version of this story which will be taken up presently. Agni himself is the archer under the name of Rudra, piercing the castles with the arrow, which seems to be himself shot into the lightning, moon and sun, as the Purusha in them.

The castles of the Asuras which the moon obtains by holding the gem seem to be no other than our Orion, trebled for the sake of the three stars of the Belt in it. In winter

the Orion shines throughout the night, the period of the Asuras, as if they held the castle in their possession. But as the Orion is dedicated to the moon he should get it. The moon's gem seems to be the sun from whom he gets his light. On the new moon of the Conjunction the moon holds the sun-gem that has come to the Orion-castle and, by the light of the gem, conquers the Asuras and puts an end to the dark period.

As the sun is one of the symbols of the Self (vide p. 75 and 76 *ante* about the worship of the sun), the knower, like the moon, should establish the Self in his own castle, body, by driving away his sinful desires and inclinations. If he does so, the body would be fit to be called Deva-pura or Brahma-pura, castle of the Devas or of Brahman. The religious character of the weapon used must suggest to us that the castles of the three regions must have esoteric counterparts in man himself. I would take them to be the spheres of mind, word, and action.

The Taitt. Mahânârâya*n*a Upanishad says:—'Whatever wrong was done by my mind, word, and action, may Indra, Varu*n*a, B*ri*haspati, Savitar, purify me again and again.'* And the same upanishad has a Mantra which is daily used in our Sandhyâ worship and which says to the effect that 'whatever sin I have committed by mind, word, and the limbs of my body may the Deity presiding over time (literally day and night) cause it to disappear. Whatever sin there is in me I burn myself (as an oblation) in that Light which is Sûrya (the sun, the symbol of God)—which is Satyam, Truth—which is Am*ri*ta-yoni, the womb of immortality.' The Devas and Asuras are respectively man's good and bad qualities. The Asuras possess themselves of the three castles of mind, word, and deed and make man commit sin by evil thought, by evil untruthful words, and by evil deeds. But the Devas besiege them by performing the Upasad rite and drive them away and become complete masters of the castles. The arrow they use consists of

* Yan me manasâ vâ*k*â karma*n*â vâ dushk*ri*tam k*ri*tam, &c.

(1) Agni, true knowledge as self-sacrifice, as the churned fire is thrown into the Ahavanîya fire, (2) Soma, who is the juice of universal love and who is another emblem of self-sacrifice, (3) Vishnu who is Sacrifice, who, by his etymon from v i s h u, to penetrate or pervade, is the distributed Purusha dwelling in the heart's womb of all creatures, and who, therefore, seems to be located in the penetrating point of the arrow, and (4) Varuna, the Infinite All-enveloping, highest moral God of the *Rig* Veda, that God who is a g h a - m a r s h a n a, the killer of sin.

The Paurânics would have denied themselves of a rich feast if they had failed to dress up this Vedic story in their own way and enjoy it. So, we find a story in the Mahâbhârata, Karna-parvan, 34 and 35, to the following effect:—

> A war called "Sañgramah Târakâmayah" took place between the Devas and the Asuras. The latter were conquered along with their chief Asura Târaka. Then his three sons called Târakâksha, Kamalâksha and Vidyunmâlin performed tapas and obtained a boon from the god Brahmâ that they should have three impregnable p u r a s, castles, with the stipulation that at the end of 1000 years those castles should meet and assume e k î - b h â v a, oneness, and that in that state they should be liable to be destroyed, only if any of the Devas could do so by discharging a single arrow. Obtaining this boon the three Asuras got the immortal Maya, the Visvakarman of the Asuras, to make three towns—one golden placed in the sky, the other of silver placed in the middle region, and the third of iron placed on the earth. Inhabiting these towns they conquered the three worlds and said to themselves, Who is Brahmâ? Maya by the power of his m â y â procured them whatever they wanted. Târakâksha, who inhabited the golden town, had a son named Hari, who performed tapas and who by the favour of Brahmâ obtained a

vâpî, well, called *Mrita*-sañjîvinî, because all the Asuras that had been killed came to life again by being dipped in it. The Devas solicited Rudra to conquer the Asuras of the three-towns, and converted for him the whole universe into war materials, among which may be mentioned these: the earth became the chariot; the sun and moon the wheels of it; manas or mind the adhisthâna, the seat in it; the year the bow; goddess Sâvitrî the bow string; Agni, Soma, and Vish*n*u the arrow; the Vasha*t*kâra the whip; the four Vedas the four horses; and the god Brahmâ himself the sârathi or charioteer, for Rudra desired that one superior to himself ('mattah sreshtha taro hi yah tam sârathim kurudhvam me') should be selected for that office. The whole world is called Agnîshoma and Vaish*n*ava (such were the three gods Agni, Soma and Vish*n*u that formed the arrow); and Vish*n*u is the Âtmâ or Self of Rudra. Ascending the chariot, Rudra conquered the Târakas, the enemies of the Suras. The weight of Rudra and all the gods (even though metamorphosed into the objects described) was so great that the chariot sank and Vish*n*u had to assume another form, that of a bull, to carry it up. And when at last the three towns assumed ekaikatâ, oneness, when they attained ekî-bhâva as Tripura (Three-castle), Rudra discharged the arrow and thereby burnt the Tripura and all the Dânavas.

The same story occurs in the Mahâbhârata Dro*n*a-parvan, 203, with many differences in the details, some of which are :—

Mount Mandara became the bow, the snake Vâsuki the bow string, Sâvitrî and Gâyatrî the reins, and the Om-kâra the whip. Thus equipped and armed Rudra waited for 1000 years standing

(fixed) like a post, making for himself a divya or heavenly place called Mâhe*s*vara; and when the three towns met in the sky he pierced them with the arrow and burnt them down.

The bright names which the Paurâ*n*ics have given to the three Asuras induce me to think that they are not Asuras in any bad sense. Hari, the son of one of them, is a name of Soma, the moon, whose connection with nectar is well known. One who is fit to possess a well of nectar cannot be a bad being, fit to be killed. The proxy of the moon of self-sacrifice is the Soma plant which is crushed and pressed—that is, paradoxically killed and drunk for spiritual regeneration, and this regeneration seems to have been meant by the statement that dead persons came to life by contact with the sacred liquid. Who then are the three Asuras. I would take them to be respectively the Upanishadic Purusha in the sun, moon, and lightning, thus:—

(1). Vidyunmâlin, meaning one who has lightning as his garland, seems to be the Purusha in the lightning of the rain cloud in the earth's atmospheric region. About the Purusha in the lightning and other objects vide B*ri*hadârnyaka II. 1. As the moon Soma sacrificed is said to become rain (*K*hând. Up. V. 8, 1 and Br. Ar. Up. VI. 2, 13), as Indra's Vajra is the bone of the moon Dadhya*k* and as the lightning is one of the aspects of Indra's Vajra, it may be poetically fancied that the lightning has the moon's a m *s* a or substance in it, dispelling by its flashes the deep darkness of the cloudy night. The rain cloud though appearing black is really as pure as the crystalline water it showers. It seems to be the iron castle of Vidyunmâlin.

(2). Kamalâksha, or he who has the lotus as his eye, may be taken to be the Purusha in the moon, whose globe is the silver castle. The moon's object of love is the Purusha in the sun-lotus from whom he gets his light, and so the sun kamala is as it were the moon's eye. The *K*hândogya Upanishad I. 6, 7, describes the Purusha in the sun as having eyes like p u *n* *d* a r î k a, another name for lotus.

(3). Târakâksha, meaning one who has the stars as his eye, may be taken to be the Purusha in the sun whose globe is the golden castle and the aim of whose view may well be fancied to be higher up in the starry Orion, which is one of the forms of Father Prajâpati, who, by reason of his starry form, may well be called Târaka, meaning not only a star but also the pupil of the eye and the saviour. The Orion Prajâpati then is Târaka, the father of the three sons. Prajâpati, under the name of Visvakarman, is Father of the eye, *R*ig Veda X. 82, 1. The sun has the Orion-Sacrifice-Purusha as his eye or object of knowledge because by coming in conjunction with it he becomes strong in light. The poetical fancy is that he got the strong light from the Orion-Sacrifice for the purpose of showering or sacrificing it through the moon of self-sacrifice for the formation of the summer rain cloud which, spending itself as the downpour, becomes a complete self-sacrifice for general good. Thus the heavenly objects are so read as to yield us a chain of illustrations of sacrifice from the Orion down to the rain cloud.

Then, does everything end with the Orion? No, we are to soar higher by using the Orion Târaka as Nature's highest eye in which to find out "the Purusha in the eye." The *K*hândogya Upanishad IV. 15, 1, speaks of the Purusha in the eye. By Him is meant, I think, the Purusha in the mental eye, for without mind's attention the eye does not see. The whole universe is only a part of the measure of the Purusha (p â d o 's y a v i *s* v â b h û t â n i ,—*Purusha Sûkta.* Nature herself, unable physically to grasp him, uses the Orion Târaka as the eye to peep through it into her mental eye by which to see the Glorious Purusha pervading in every nook and corner of infinite space.

It is this Purusha who is located as the Child in the womb of our heart—as the Son aspect of Father Prajâpati; and our Agni who is well known as Kumâra is the emblem of that Son. He is Svish*t*ak*ri*t, good-doer, as well as Rudra, terrible or cruel. How can the two qualities meet? They

will. Rudra as the Ideal knower realizes the ekîbhâva or oneness of Father Sacrifice in whatever phenomenal forms He may be, for He regards and loves all beings as Himself. Realizing Him so, our Agni shoots into Him him-Self as the single arrow—single because he regards all creatures and above all Father Sacrifice as him-Self; and as he thus becomes one without a second he paradoxically shoots and burns Father-Sacrifice—that is he burns the idea of the Father being divided from him-Self. If thus he is He, does not his burning Him amount to his burning him-Self? It does, and that seems to be the reason why the knower is called Vidagdha, Well-burnt. Is annihilation the result then? Yes, to the selfish self; but in the case of the *immortal* pure Self of the knower, 'Well-burnt' can only mean Well-lighted. The knower, by making the Supreme Self ablaze in his heart, makes him-Self ablaze with knowledge, charity, sacrifice, and all other good qualities. Like our Rudra the knower must become Sthâ*n*u, one who is as firm as a post, in his Upâsana of the Self, for I take the Upâsana of the knower to be in the place of the Upasad of the sacrificer; and the Upâsana must be continuous throughout man's age.* Rudra, with his single arrow of One-Self-hood (ekâtmya-pra*t*yaya-sâra), is the allayer of the dvaitic world (prapañ*k*opa*s*ama) by killing all idea of a second, for He loves all creatures as Himself. His ideal is a death blow to the aims of those who are mean little selfish selves. Therefore to them He is cruel; but to the knowers He is, by that very reason, Svish*t*ak*ri*t and *S*iva.

Phenomenally, as the stars are symbolical of the knower Rudra's permanent state as the Self, the three stars of the Belt are as it were the ekîbhâva or exactly like-form state of the three Purushas of the lightning, moon, and sun. A line

* The ideal age is 100 years as the Vedic saying is:—*S*atamânam bhavati *s*atâyu*h* purusha*h*, &c., though *s*a*t*a, hundred, seems to be used in the sense of many. As the story deals with the divine Hotar Agni Rudra, it is said he stood like a post for 1000 years.

drawn over the three straight stars is the arrow or Self of the star Sirius-Rudra shot into the Orion-Sacrifice. The three stars, moreover, represent three worlds in the highest sky. By thus making the three stars as his arrow, Agni shows that he is identical with the three Purushas and that the three Purushas are really one Purusha pervading *every-where.** By His light all these lights shine. All the five lights viz., Agni or fire here, the lightning, the moonlight, the sunlight, and the star-light are His symbols, taken to illustrate His universal pervasion as the Omniscient, as light is a fit symbol for knowledge.

The respective peculiarities of the Vedic and the Purâ*n*ic stories of the three castles seem to be these: In the Vedic stories the Asuras are the bad desires ruling over mind, word, and deed, screening from man the pure Self that is in himself. Inasmuch as the Self, the Wealth of the knower, is to be obtained by driving away the Asuras, they are as it were Pa*n*ins, misers, that have hoarded the Wealth and hold It, not knowing how to use It nor giving It unless they are conquered and driven out. In the Purâ*n*ic stories the three Asuras are covertly the three Purushas in the lightning, moon, and the sun and are identical with the One Self who is pervading in the three regions, i.e., everywhere, and who is Asura * in the sense of the giver of life—immortality; and conquering Him means obtaining Him.

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* Vide the essay on Śukra, Ka*k*a and Yayâti about the double sense of the word Asura.

ASURA V*R*IKA OR BHASMA.

The Bhâgavata Purâ*n*a X. 88 says that worldly men neglect the worship of Vish*n*u and go to little gods for boons simply because these gods are soon satisfied with flattery One of the names of Rudra in his aspect as *S*iva is Â*s*utosha, one who is soon pleased—a name which no doubt arose from his name M*r*i*d*a,* he who melts with kindness. To show that *S*iva fell into a difficulty by being pleased soon and that Vish*n*u had to save him, the Purâ*n*a narrates the following story:—

> There was an Asura named V*r*ika son of *S*akuni. He asked Nârada to tell him who among the gods was Â*s*utosha, soon pleased. Nârada said:—Go to *S*iva. V*r*ika began a sacrifice, in the fire of which he offered his own flesh, and still as *S*iva did not appear to him he was about to cut off his own head on the seventh day in order to offer it also, when *S*iva appeared at once, held his hand and told him to ask for a boon. He asked for a boon fearful to all creatures, viz. 'Be pleased to grant that on the head of whomsoever I might place my hand he must die.' *S*iva said:—'Granted.' V*r*ika, in order to test the truth of the grant, went to place his hand on the head of *S*iva himself. *S*iva began to run for life and was hotly pursued by V*r*ika. The Devas did not know what to do. *S*iva ran to Vaiku*nth*a, the world of Vish*n*u, who took the form of a Brahma*k*ârin youth and asked V*r*ika why he was running, and on ascertaining the reason said:—'Who would believe *S*iva who by the curse of Daksha has become the king of Pi*s*â*k*as, demons? If you have faith in (that) Jagad-guru, place your hand on your own head and see. If

* M*r*i*d*a is a verb used in the *R*ig Veda I. 114; II. 33 and other Sûktas in respect of Rudra, meaning 'O Rudra! *Be kind.*'

his word becomes false, then chastise him, so that he may not give false boons hereafter.' The youth said this in such a winning manner that V*r*ika at once placed his hand on his own head and died instantly by its breaking into pieces. Thus extricating *S*iva, Vish*n*u addressed him saying: 'O Mahâdeva! The wretch has died by his own act. Who can be safe who acts sinfully towards the great, especially towards one who is Vi*s*ve*s*a and Jagad-guru'?

According to another version for which there must be the authority of some Purâ*n*a, the form in which Vish*n*u appeared before the Asura in order to extricate Rudra from the dilemma was of a most beautiful girl. Seeing her the Asura stopped running and proposed to her. She said that she was an accomplished lady knowing music and dancing and could have no happiness with him. He said that if she would only condescend to teach him he would learn everything and prove a fit match to her. So he first learnt music and then began to learn dancing by closely imitating her, so that when she gracefully placed her hand on her head in gesturing the sentiment of a song she was singing and acting, he too put his hand on his head and was burnt down to ashes, and by that fact came to be known by the name of Bhasmâsura (the Asura who became ashes.)

Outwardly the moral taught by the story is plain. A man who receives a favour and yet proves ungrateful and murderous to his own benefactor deserves to be killed.

Phenomenally, I would explain the story thus. Rudra is the sun and the Asura V*r*ika is the moon. V*r*ika means the wolf and is a name given to the sun in the *R*ig Veda, the morning sun being likened to the wolf that kills the shaggy creatures, the sheep, the darkness of night. As the wolf prowls more in the night, the moon that is in the night and removes the darkness is also the wolf, as we saw in the essay on Trita and the wolf. Throughout the Uttarâya*n*a which is the Day portion of the year, the sun has his majestic sway.

But when, immediately after the summer solstice, the Dakshinâyana, the Night portion, begins, the moon's sway commences. The moon gets his hands, rays (for kara means both hand and ray), from the sun; and it is true also that the nightly darkness dies as soon as the moon rises and places his hand, rays, on its head. As in the Dakshinâyana or the sun's journey from the summer solstice to winter solstice the day becomes shorter and shorter, it is fancied that the sun runs swiftly through the day in winter, as if pursued by the moon, the lord of the night half of the year. The Dakshinâyana ends at the winter solstice, when the sun comes in conjunction with the Vishnu star *Sronâ* or *Sravana*, and on the new-moon day which comes then, the moon also sees that star and as if enchanted by it places his hand, rays, on his head and dies; for, the moon's period has now ended. It must be remembered here that the moon in turning upon his axis once in a lunar month always shows only one and the same half of his globe to the earth. The new moon being the commencement or the head portion of the month, all the solar light reflected on the moon would then be on the moon's head, which is the moon's upper half which then sees the sun and which we never see. But on the full moon day we see all the light has come over to the lower half of the moon—to his trunk portion as it were, which is below the head; and if he was always full moon he would have his light, hands, always attached to the trunk. But no, immediately after full moon his career sun-ward or upward takes place in the dark-fortnight, as if he wanted to catch the sun, until at last on the new moon day he places all his light, hand, on his own head and dies. Just as the dark-fortnight is the moon's upward career, the Dakshinâyana also may be said to be the moon's upward career, because the *full* moon's point commencing with the extreme south possible to him at the summer solstice is more and more to the north, that is upward, in the *full* moons of the succeeding months, until in the month of the winter solstice the *full* moon's point is the extreme north possible to him. We have now to

fancy that after doing that full moon in the month of Pushya the moon ran up to the sun in the dark-fortnight of that month and died on the new moon day of it in conjunction with the Vishnu star.

Thus the story, interpreted phenomenally, puts the Asura's death to the time when the Dakshinâyana ends and the Uttarâyana begins. The Uttarâyana is the phenomenal symbol of the Path of Light and we learn from the Mahâbhârata that Bhîshma who was mortally wounded on the battle-field of Kurukshetra held his life till the Uttarâyana came, in order to go by the Path of Light. Unless we notice the paradoxes of our story, the inner meaning of it will be missed. True, outwardly the Asura is exhibited as a bad being, but the paradox is, how can a being who performed self-sacrifice by cutting off his flesh (vide *S*ibi about the moon's cutting off his flesh, p. 305 *ante*) be a bad Asura? How can a bad being deserve to die in the Uttarâyana? How can he get any boon at all from *S*iva and see Vishnu. True, the story begins in a manner not very complimentary to *S*iva and puts him in a dilemma. To explain this uncomplimentary attitude of the Bhâgavata-purâna to *S*iva, we may be told that the author was a bigoted Vaishnava that could see no godhood in any gods except his own idolised Vishnu. But then there is at the end the paradox of the author making his own god Vishnu himself say that *S*iva is Vi*s*ve*s*a and Loka-guru, the Lord of all and Teacher to the whole world. We should therefore give up all idea of there being any bigoted Vaishnavism in this Purâna. In saying that *S*iva is Loka-guru, it is one with another Vaishnava work, the Harivam*s*a, which says that *S*iva is Sarvabhûtâgamâ*k*ârya, the Teacher of âgama, knowledge, to all creatures (vide p. 360 *ante*). The Purânic saying is that we should seek knowledge from *S*ankara (*S*iva) and immortality from Vishnu (moksham i*kk*het Janârdanât). I think the inner meaning of the story is this:—The Infinite Self only is the One God whom the Vedântist worships in his Upâsana. For that Infinite Self

the name of Vishnu is selected as the most suitable. It means 'He who pervades.' Only the Infinite can pervade everywhere. Therefore the Self is the One great God. We should not go to little limited gods. But there is one lovely little god who though, so to say, is little in the metaphor of the Child, is ever one with the Infinite God, Sacrifice-Vishnu. That Child is the churned out fire called Yajña, thrown into the Âhavanîya fire which is also Yajña. The churned out fire which is called *sisu*, the infant, represents Self-sacrifice (p. 27 *ante* and many other places). *S*iva alias Rudra alias Agni is identical with whatever Agni symbolizes. Agni, the fire of Knowledge, is our Â*k*ârya (vide the Vedic text, Agnir â*k*âryas tava, p. 358 *ante*). The Upanishads are unanimous in recommending the knower to go to his religious teacher for the knowledge of Brahman, and the *S*vetâ*s*vatara says that the disciple should show the same respect to his Â*k*ârya as he shows to God Himself.* Therefore, although little limited gods should not be worshipped, there is the teacher who, though in his little limited body, has grown vastly in knowledge and is one with God who is his All-Knowledge. God *S*iva is the ideal of a perfect Teacher. He is the Supreme Self Vish*n*u Himself in the aspect of the Teacher, in order to enable the disciple to know and realize the Taught as Immortality and all-pervading Vish*n*u. As the teacher makes God known, it would be absurd to think that God would be jealous of equal honor shown to him and Himself. The Great Gîtâ*k*ârya, K*r*ish*n*a, has said 'jnânî tv âtmai 'va me matam': 'the knower is Myself.' The self-sacrificing moon or man obtains light or knowledge from the sun, the fire in the sky, as the teacher. Let us suppose that the knowledge imparted is in a short verse such as our sacred Gâyatrî. Then a great discussion takes place between the teacher and the disciple as to what a world of meaning

* 'A*k*âryavân purusho veda Satyam,' *Kh*ând. Up. VI. 14, 2.
'Gurum evâ 'bhi-ga*kk*het,' Mu*n*d. Up. I. 2, 12.
'Yasya Deva parâ bhaktir yathâ Deve tathâ gurau,' vide the last part of the *S*vetâ*s*vatara Upanishad.

it contains. As the teacher, who has a keen, cultivated intellect, runs from one argument to another, the disciple also must be strong in intellect in order to be able to pursue and understand him. Physically, he who is strong in the lungs—in breath—can run or pursue well. He should be Asura (asu-ra) 'he who has (strong) breath (vide p. 277 *ante*, about this sense of asura). We are simply to take this physical asuratva or strength as used as a metaphor for the strength of intellect and spirituality. The pursuit goes on until the Supreme Self is reached and understood, and He is revealed and understood as the perfect Brahma*k*arin—as Brahma*k*arya Itself—for, Brahman is to be obtained by practising It as *k*arya, conduct. When by following the teacher the Supreme Self, who is Anâdi-Brahma*k*ârin (one of the names of Vish*n*u), is reached, the disciple completes his Brahma*k*arya, realizes the knowledge imparted to him to be true knowledge, honors it by placing it on his head, has his prison, the samsâric body, shattered to pieces, and becomes one with the Immortal, Infinite, Vish*n*u. The lovely female aspect which the other version gives to Vish*n*u seems to be due to the feminine gender of the word Parâ-Devatâ as applied to the Sat, the Supreme Self, in the Sat-vidyâ of the *Kh*ândogya Upanishad. The Upanishads apply to God names of all genders viz. Sat or Tat, Âtman, Parâ-Devatâ &c. The Asura's love for the Parâ-devatâ can only be the sexless, pure, spiritual love—that spiritual wedding which follows the completion of Brahma-*k*arya. There is a Purânic story to the effect that once upon a time, happening to see Vish*n*u's most bewitching Mohinî *form, Siva himself fell in* love with Her.

Phenomenally again, let us fancy that the soul of the good moon, who died on the new moon day at the beginning of the Uttarâya*n*a when he is in conjunction with the sun and the *S*ro*n*â or Vish*n*u star in the sky which is called Vish*n*u-pada (Vish*n*u's place), soared high to the starry region and became the regent of the Orion's Belt, wedded permanently to the Orion Sacrifice-Vish*n*u. This

starry * form of the moon is a metaphor for the enlightened soul's permanent immortal state.

In the B*ri*hadâra*n*yaka, Yâjnavalkya is able to silence by his answers all the Pa*nd*its who, one after another, put difficult questions to him about Brahman. The last man that was silenced is Vidagdha *S*âkalya, to whom at last Yajñavalkya replies that the Self is to be understood as N a i t i, 'As Not' (as not any seen finite thing but as the Infinite that has no thus-much-ness or limited-ness). He then says to Vidagdha *S*âkalya thus :—'I ask thee to tell me (repeat to me what I told you about) the *Upanishadic* Purusha (the Self). If thou wilt not tell Him to me (n a v i v a k s h y a s i) thy head will go to pieces.' He, the Upanishad says, did not know Him (t a m n a m e n e), his head went to pieces (v i-p a p â t a) and parimoshins, thieves, took awy even his bones thinking them to be other (than mere bones †). There seems to be a riddle in all this. There is no reason why, of all the men that are silenced, poor Vidagdha *S*âkalya alone should die. That his head went to pieces, seems to be the meaning of his name *S*âkalya (he of *s*akalas, pieces). As the Self is taught to him riddle-like as N a , it appears to me that, instead of construing that he did *not* understand the Self, the riddle should be solved by construing that he *did* understand the Self N a; that therefore he became Vidagdha, the well-burnt pure gold, the purified soul; that the long enduring bones are metaphorically the enlightened soul that has given up all love of flesh or body, and that the parimoshins are not robbers but are other knowers who were on the look out for the Self of the knower as their gold and, finding it in the shape of the bones, helped themselves to it.‡

* Nakshatra, the star, is taken to mean that which does not decay, vide p. 107 *ante*.

† *S*añkara explains that when the relatives were taking the bones for cremation, the robbers thought they were carrying wealth and so deprived them of the bones.

‡ Compare these bones with the bones of Dadhya*k* spoken of in the *R*ig Veda and which I have tried to identify with Dadhya*k*'s immortal Self, vide, p. 335 *ante*. To what an extent the Upanishads have systematically spoken in riddles and puzzles will be seen from the essay on Creation.

If we take both the versions of the Purânic story of Asura Vrika or Bhasma, we clearly get in him an illustration of the knower as Vidagdha-Sâkalya or 'he who burnt himself and went to pieces.' As the knower must become the Self by himself, the Asura is burnt by his own act. The high-soaring bird is a metaphor for the knower (vide Vedic text at p. 236 *ante*); and so it appears to me the Asura's father is named Sakuni, bird, to indicate thereby that the knower who is spiritually born is the son bird—not a feeble old bird but the young son bird that can soar well to the Supreme Self.

As Daksha and Rudra are Soma and Agni, the former's so called curse by which the latter became the lord of Pisâkas, I would construe thus: The Pisâkas are disembodied spirits, hovering over the earth and taking re-birth when the hovering state is gone through. They cannot however be strictly called disembodied completely; for, until the soul becomes the Self, the linga-sarîra or subtle body sticks to it The truly disembodied, therefore, are the muktas, who, having become bodiless, are one with the Supreme Self. Siva is Bhûtapati, and b h û t a means among other things the Pisâkas also. But in the religious point of view, those only deserve to be called bhûtas, born ones, that are born spiritually. Daksha's curse is a praise, denoting that Siva who is the Ideal of knowers is the lord of the muktas. Siva's hosts are sometimes depicted as mere fleshless skeletons, which have the same esoteric significance as the bones of Dadhyak. These skeleton hosts are the pure unalloyed enlightened souls.

THE CREATION.

I shall try to show that the Vedas about Creation reveal the Creator as the first Sacrificer and Knower and Poet-Father and that the mode of Creation is sacrificial, religious, ethical, spiritual. Creation is to be understood here as *Srishti*—the Sending forth.

The *Rig* Veda says that suk*rits*, good doers, go to the world of Yama and His Father; that the drinkers of Soma become immortal: they go to the gods in a subtle celestial state. Thus, the Vedic *Ri*shis fully believed in the immortality of the soul. What man says of himself as Aham or Âtman, 'I' or 'self,' is not the gross body which perishes here. In order to go to Heaven the Aham must be something most subtle and that something can only be the best in man, and that is his thinking principle. Without it man would be no man and cannot be called m a n u or m a n u s h y a, which word is derived from m a n to think. Therefore, that which thinks is the immortal Aham. Another aspect of man's Aham is his power of design. The Aham in man abhors being killed. The Aham believes himself to be permanent and yearns with that ardour which is ingrained in his very nature to know everything, as the condition precedent for his being all-content. Being the thinking principle, his only food or enjoyment as such is to know the whole truth. True, the body in which he resides is very small compared with the vast things he sees all round, but huge mountains, islands, continents, rivers, seas, towns, the deep depth of the sky studded with innumerable heavenly bodies, and the great distances between them, all these and the minutest things that exist enter into his mind as soon as he sees or comprehends them and are retained, not in any compressed form but exactly and fully, and when he describes all these to those who have not seen them, he, as mind, flows himself forth as words and enters into the minds of his hearers. Thus, he is both entered into and

enters into. So, how can it be said that he is only so much as this his gross body. He can compose and retain and repeat, over and over inexhaustively, works written on paper so long as can fold hundreds of bodies like his together. Even in the very small body of an ant the Aham can combine, build, store, remove impediments, go long marches and do other things. He is so subtle that he can be put into the smallest body and yet he is so vast that he can take in heaven and earth. Unfortunately, by association with the gross body he falls into the error that he is only so much as his gross body and that he is as stiffly separate from others as one stone is from another, and the consequence is that among men so separated from each other in feeling, the demon of mutual selfishness, strife, murder, robbery and all kinds of violent acts stalks about allotting short lived victory to the biggest and hardest stone for the time being, which in its turn is to be pounded to pieces by the rise of a more powerful enemy. Thus worsted, the Aham falls back upon his real immortal principle, conquers the gross body and even converts it from stone into oil in which to burn as the flame of the wick pervading by its light all around. The more the Ahams spread beyond their bodies and enter into one another, the better they unite in concord and act wisely. The Aham is essentially ethical; otherwise he could not have any conception of right and wrong: the essence of the Aham as good is revealed by the fact of his experiencing self-reproach when he does wrong and self-approbation when he does right.

So much about the human being. About the Supreme Being, looking at the tremendous forces on earth and in the sky that are at work constantly and regularly and feeling that if everything was mere blind nature without any design, he himself, inherent with free will and design, could never have come into being, man is led to the conviction that there is a Master Mind who evolves and maintains the universe and that that Mind is All-Intelligence and faultlessly ethical and good.

The Vedic poets have communicated to us in terse riddle like sayings their notions of God. Often we have to struggle through their plays upon words. Their Riddle of riddles is the subtle God that is concealed in all forms, and so they have exhausted upon Him all sorts of puzzles and seeming paradoxes. The similes of all seen things are not sufficient to express completely the Unseen, who is nevertheless felt in the heart. Similes and metaphors help us to some extent only, and then He is revealed as surpassing them.

If the highest concept of God the human mind is capable of is the Master Mind, it is no wonder that the Vedic people called the Creator B*ri*haspati, Brahma*n*aspati, and Vâ*k*aspati—all names meaning the Lord of words. His another name by which He is celebrated in the Purâ*n*as is Brahmâ, the Worder. In the Essay on Brahma-jâyâ, I have tried to show that Brahmâ and B*ri*haspati are identical. The Creator Vi*s*vakarman or the All-doer is clearly called Vâ*k*aspati, Lord of words, and Mano-java, Mind or Thought-swift (*R*ig Veda X. 81, 7). Another remarkable Sûkta, *R*ig Veda X. 129, in speaking of Creation says that there arose the Retas of Manas, the seed of Mind. Another Sûkta viz. X. 72, says that B*ri*haspati blew forth these objects of Creation. It means, I think, that the Lord of words blew forth these as His words. Mind or Thought is poetically the lord of words. Each word uttered by a narrator presents at once to the mind's eye of the hearer the form of the object, or the mode of action, it denotes. As soon as, for instance, the word horse is uttered, its figure is seen by the mental eye. An impressive orator narrating a battle presents by means of his words its details almost as vividly as if it is being actually seen, and moves the audience to anger, sorrow, joy, &c. A p a d a or word would be no word at all if it fails to denote clearly the object which it has for its a r t h a, meaning. A poet creates a beautiful combination of words, by means of which so many forms and actions are issued forth into the mental world of the hearers. Using the similitude of an ordinary poet thus far to B*ri*has-

pati, He is exhibited as an extraordinary poet of all-comprehensive mental vigour, called tapas, by which He conceives objects so truly and correctly in all the details of their inner and outer organisms that simultaneously with His wording out those concepts real forms come into being. Man's naming power, though wonderful, is not complete because his knowledge of things is not quite perfect. He has to use several names to a single object to comprehend its different qualities; still there may be qualities in it not yet known to him, and since he cannot enter into the very soul of it he does not know what it is *per se*. But the all knowing mind is the real Poet B*ri*haspati who is called the Poet of poets (*R*ig Veda II. 23, 1), and the universe is His poetry. Just as words are S*ri*sh*t*a or sent forth from the mind, the creation is called in Sanscrit S*ri*sh*t*i, the sending forth. Another phrase which is used for Creation and which is very pertinent to the concept of the Creator as Poet B*ri*haspati is the vyâkara*n*a* of nâma-rûpe, the making well of name and form. True, this phrase is found not in the *R*ig Veda but in the *K*hândogya VI, 3, 2 and B*ri*hadâra*n*yaka I. 4, but these are Upanishads as old as the Brâhma*n*a period and I have tried to show (vide p. 336 *ante*) that this nâma-rûpa theory is found in the *R*ig Veda itself, where Tvash*t*ar is called V*i*svarûpa, where Indra with his mâyàs is said to have become all the forms, and where Varu*n*a knowing all the hidden names is said to maintain all the forms. That recension of the Purusha-Sûkta which is found in the Yajur Veda has got a verse which says that the Contemplative (Purusha) is He who is thinking out all the forms, making names and uttering them :—

Sarvâ*n*i rûpâ*n*i vi*k*itya dhîra*h*
Nâmâni k*ri*tvâ 'bhi vadan yad âste†

* As vyâkara*n*a was thus used in the Upanishads in connection with naming and forming, it seems to have been adopted as a fit name for grammar, the science of correctly forming names—words.

† The Taitt. Brâhma*n*a II. 6, 2, 3, says :—
Vedena rûpe vyakarot satâsatî Prajâpatî*h*.
With Veda (Vedic words) Prajâpati made the two kinds of forms called satâsatî.
Does satâsatî mean moveable and immoveable?

But how can the pure Creator who in the *Visvakarma* Sûkta is called Sâdhu-karman, good-doer (X. 81, 7), who as Varu*n*a and other Gods is praised in the *Rig* Veda as the friend and protector of the good and the punisher of the wicked and sinful, and who as Yama is approachable only by Suk*r*its, good doers, be said to have become all the forms in which are included sinful men and all kinds of ferocious, cruel, beasts? Yet, His having become all is His praise from the *Rig* Veda downwards :—

> Indra became all the forms,—as stated above.
>
> The One only has become all this (*Rig* Veda VIII. 58, 3, which is one of the Vâlakhilya hymns whose style shows that they are almost as old as the *Rig* Veda itself).
>
> Unborn, yet He is born manifold (ajâyamâno bahudhâ vijâyate, the Uttara Nârâya*n*a portion of the Purusha Sûkta).
>
> He desired : 'May I become many' and so desiring He became all this. This is the burden of the Upanishads. Some of them say that previous to becoming all this He performed tapas.

How can the *becoming* after performing tapas be said to be His becoming us sinful creatures ? Then, what is the meaning of His becoming all the creatures? If a good man in a community says, 'I am all my neighbours'; if a good king says, 'I am all my subjects', every one will readily take him to be a man of expanded love who regards his neighbours or his men as himself and who therefore for that purpose has enselfed them all ; and no one will be so foolish as to attribute to this excellent man the sins of those whom he loves as himself. God, who is the highest ethical ideal, loves all creatures as Himself; and this can only be the meaning of His having become all the creatures. Along with the expression that He became all this there occurs the expression that He became so by entering into the S*r*ish*t*a or sent *forth* beings. (Tat s*r*ish*t*vâ tad evâ 'nuprâvisat). This clearly

shows that He has become universal love all in all. This idea of a n u p r a v e *s* a or entering, without which no one can regard others as himself, rings throughout the Vedic literature. In the *R*ig Veda we find :—

> The Great God (Agni) has entered the mortals (IV. 58, 3).
>
> Agni supports heaven and earth. He is Visvâyu, the life of all, and He has gone into cave and cave (I. 67, 3).

No ordinary fire can be praised like this. The fire is simply a symbol of the All-knowing God. 'Into cave and cave' seems to mean 'into every heart'; (cf. a n t a *h* *k* a r a t i b h û t e s h û g u h â y â m v i *s* v a m û r t i s h u, of the Mahânârâya*n*a Upanishad; and also other Upanishads which use cave in the sense of the heart).

I shall try to show further on in this essay that the Hira*n*yagarbha of the *R*ig Veda is the Golden Child, the Self, in the heart's womb of all creatures—in the womb of all forms. Verse 10 of the Hira*n*yagarbha Sûkta X. 121 says :—

> 'O Prajâpati! no one except Thee hath pervaded all these creatures (paribabhûva)' (p a r i - b h u seems to mean the state of being in and all around i. e., pervading).
>
> Again—'The First has entered all the subsequent creatures (X. 81, 1).'

It is only when man is single or selfish that he hates and despoils and kills others, but if he enlarges himself and says 'I am all these', whatever lawful things they are enjoying he is enjoying in their forms, and he will supply their wants as far as possible as he has mentally become them himself. This would be his v i *s* v a r û p a t â, multiformness. It will thus be readily seen that God's becoming all this is quite appropriate of Him as the highest ideal of the Tapasvin or the Knower and so it is said He performed tapas and became all this. Thus God's becoming all the creatures does not mean His adopting their sinful states

but is a riddle concealing His universal love, which, when realized, is capable of putting an end to all sinful states.

The Vedic *R*ishi's concept of God is not only that He is Poet but that He is our Father—the most endearing term by which all old nations have called their God and by which He is addressed in the Visvakarma Sûktas. But there can be no idea of Father if there is no Mother. But the Infinite One can have no outside. He can have no wife or joy outside of Himself; and so He himself becomes His wife. Hence the idea that he doubled himself as husband and wife, vide the B*ri*hadâra*n*yaka I. 4, quoted at p. 222 *ante*. It continues to this effect :—

> He (the Self as Purusha) caused himself to fall into two (âtmânam dvedhâ apâtayat) and (by reason of his so falling) there became p a t i and p a t n i, husband and wife. He loved her and men were born. She thought—'How is it he loves me whom he himself has produced (and to whom therefore I am daughter)? Let me disappear or run away from him.' She became cow but he became bull and so on till she assumed all female forms and he all male forms. In this manner the s*ri*sh*t*i, creation, began from the couples which she and he became. *

Immediately previous to this, the Upanishad says that the Self was called Purusha because having been Pûrva*h*, the Before that was before all others, he burnt up (u s h) all sins. This is a pun by dividing Purusha as pur-ush in order to force the name to mean 'He who burns well.' The real meaning of Purusha as applied to the Supreme Self seems to be 'he who is in all bodies' (vide p. 103 *ante* about the definition of Purusha as made in an old verse quoted in the same Upanishad). The additional meaning wished to be conveyed by this pun is that the

* This portion of the B*ri*hadâra*n*yaka seems to be taken from the Satapatha Br. vide, Muir I. p. 25, so that the story is much older than the Upanishad.

In-dweller who loves all creatures as Himself is the Being that was before the creation and is free from sin. As thus in speaking of the so called daughter incest, the poet has taken care to say that He who did it is the Sinless, all that the riddle means seems to be the innocent union of Mind as Brahmâ, Worder, with Vâk, His own faculty of speech. I take this couple to be Mind and Speech, because the same Upanishad further on in the same section says:—Manah evâ 'syâ 'tmâ vâg jâyâ: 'His Mind is His Self (i.e. himself) and Speech is His wife.' Vâk is identified with Sarasvatî in several places in the Taitt. Samhitâ.* The Aitareya Brâhmana says that Vâk is Sarasvatî Pâvîravî Kanyâ i. e. virgin (Dr. Hang. II. p. 226). This Sarasvatî Pâvîravî Kanyâ is described in the *Rig* Veda VI. 49, 7. The Taitt. Samhitâ IV. 1, 11, 2 in speaking of her says that she is *k*odayantî sûn*ri*tânâm, *k*etantî sumatînâm: the promoter of truths and good thoughts. To do all this Vâk must be Vidyâ. As Vâk's another name is Dhisha*n*â, the Taitt. Samhitâ V. 1, 8, 2 says that Dhisha*n*â is Vidyâ. Her taking up one form after another shows that She is Visvarûpâ. Indeed Vâk is distinctly called Visvarûpâ in the Taitt. Brâhma*n*a II. 7, 15, which praises those *silpas*, designs, of Prajâpati by which He created the universe and by which He has united himself (?) to Vâk, Visvarûpâ.† As already shown, God's Visvarûpa aspect is His being as the Child in the heart's womb of all creatures, completely in every one of them. The Father and Mother are also called Visvarûpas as they are identical with the Child. Sarasvatî means 'she who runs or flows', an appropriate name for Vâk, or Speech, who is the flow

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* For instance:—Sarasvatîm vâk. II. 3, 11, 1; Vâg vai Sarasvatî, III. 3, 3, 4.

† The original is this:—

Yâbhi*h* silpai*h* prapathânâm ad*ri*mhat,
yabhir dyâm abhyapimsat Prajâpati*h*,
Yâbhir Vâ*k*am Visvarûpâm samavyayat,
tenemam Agna! iha var*k*asâ samandhi.

of mind—thought. Hence it is said the daughter-wife ran, &c.

This riddle of Prajâpati's being the husband of his own daughter is as old as the *R*ig Veda itself, as it is referred to in I. 164, 33 and X. 61, 7. It appears to me that this riddle must have been worked out from the very name of Prajâpati. Prajâ is a collective noun meaning all children (literally the *born* ones) male or female, though the gender of prajâ is always feminine. Pati is said to be derived from pâ to watch or protect. If this is the correct derivation, pati means the protector, and Prajâpati the protector of children, a very appropriate name to our Father whose children we are. The king is called nara-pati, the protector of men. But pati means also the husband, a name appropriate enough for the protector of the wife. But inasmuch as the B*ri*hadâra*n*yaka Upanishad I. 4, already referred to about the Creator's doubling Himself, says that He caused Himself to fall into two and therefore there arose pati and patnî, husband and wife,* it is evident that this is a riddle worked out by taking pati to be derived not from pâ but from pat. Prof. Max Müller gives two roots of pat, one No. 81, to fly or fall, the other No. 66, to be strong or to rule, so that if the correct derivation of pati is from pat, the word means the ruler, the flyer, the faller i.e. one who falls upon. No doubt the hidden meaning of the riddle of the Upanishad is that the Creator caused Himself not to fall but to fly by union with His wife Vidyâ; the aim is to covertly indicate that He is the first Bird or Knower. But taking prajâ literally as feminine and therefore the female issue or daughter, and pati as husband, there is the riddle that Prajâpati loved his own daughter. Of course, His Prajâ is Vâk-Vidyâ. He is Vâ*k*aspati alias Sarasvatî-pati, and He Himself is the Visvarûpa Son born by consorting with Himself as Vidyâ.†

* Sa imam eva âtmânam dvedhâ 'pâtayat, tata*h* patis *k*a patnî kâ 'bhavatâm.

† Cf. the Upanishadic description of the knower as Âtmakrîda*h* and Âtmaratih.

The Sûkta X. 71 of the *Rig* Veda is in praise of Vâk. The Anukrama*n*î puts the devatâ of it as Jñânam, Knowledge, indicating thereby that Vâk was understood even at the time of the Anukrama*n*î as Knowledge. The unrighteous man and a man who forsakes a friend who knows the truth cannot find any part in Vâk (verse 6). Verse 8 as translated by Mr. Griffith says:—

> " When friendly Brâhmans sacrifice together with
> mental impulse which the heart hath fashioned,
> They leave one far behind through their attainments,
> and some who count as Brahmans wander elsewhere".

The sakhâya*h* or friends are apparently those who, by the teaching of Vâk-Vidyâ, have each learnt to love the others as himself and who thereby perform genuine heartfelt sacrifice. Others who are nominal Brâhmans wander in the wrong way. Verse 11 says that the Brahmâ priest tells the Jâta-Vidyâ, " the lore of being,"—probably the knowledge of spiritual birth. Another Sûkta of the *Rig* Veda, X. 125, is also about Vâk, the poet making Vâk herself to sing her own praise. In verse 5, she says:—

> " I, verily, myself announce and utter the word that
> gods and men alike shall welcome.
> I make the man I love exceeding mighty, make
> him a sage, a *Ri*shi, and a Brahman."

In the next verse she says :—

> " I bend the bow for Rudra that his arrow may
> strike and slay the hater of devotion".

Who else can do all this but Vidyâ? She says that she pervades heaven and earth;* that she is the Queen established by the Devas in many places with many homes to enter and abide in, and that:—

> " Beyond this wide earth and beyond the heavens,
> I have become so mighty in my grandeur." †

Who can this Queen be if she is not God Himself pervading everywhere and being in all hearts. In verse 7 she says

* Aham dyavâprithivî â vivesa (verse 6).
† Verses 3 and 8.

Aham suve Pitaram asya mûrdhan:—"On the world's summit I bring forth the Father". May we not explain this to mean that Father Prajâpati as the highest ideal of the knower is pourtrayed as being born as His own Son from the womb of Vidyâ? The Son is His own aspect as the In-dweller. The Aitareya Brâhmana in the story of Harishandra says that the wife is called jâyâ, because the husband is born in her again as son.* The Father of the all-pervading In-dweller is indeed fit to be on the summit of (spirituality in) the universe.

Such seems to be the riddle of Prajâpati's daughter-husbandship, suggested by the name itself of Prajâpati. When a word is capable of being riddled with, different poets approach it in different ways. We all are His prajâ, children. Let us make ourselves females to suit the gender of prajâ and love Him as our Husband, thereby making Him literally Prajâpati. This for aught we know may be the meaning of the riddling verse:—Striyah satîh (Rig Veda I. 164, 16) which says:—They are verily females though they tell me they are males. He who knows this is wise (vide p. 370 *ante* about this verse).

'Daughter's husband' may mean either one's own daughter's husband or another's daughter's husband. In the former case the two kinds of riddles above explained would arise. In the latter case, the knower, though another, is one with God and his spiritual daughter is his own Vidyâ or Sraddhâ or Bhakti, all meaning the same thing, as Vidyâ teaches intense love to God. The knower weds her to God and makes Him his Son-in-law. This son-in-law aspect of God seems to be found illustrated in some of the Purânic stories, which will be explained when dealing with them.

Thus, Speech is either Mind's daughter or wife or both.

Prajâpati is identified with Mind in the Taitt. Samhitâ III. 1, 2, 2, which says that Tânûnaptram, the Knowledge of Agni Tanûnapat, is in Prajâpati, the Mind. The Taitt. Samhitâ V. 1, 3, 3, says: Whatever man drives at in mind,

*Tad jâyâ jâyâ bhavati yad asyâm jâyate punah.

that he expresses in word (yat purusho manasâ 'bhigakkhati tad vâkâ vadati). If one poet said that Speech is Mind's wife or daughter, another was at liberty to adopt a different mode of fancy. As the offerings made to Prajâpati are made in solemn silence, mentally contemplating the prescribed Mantras, but not uttering them aloud as is done in the case of all the other gods, a story arose to this effect :—

> Vâk and Manas (speech and mind) vied with each other, each saying 'I alone will carry the oblations to the gods.' They went to Prajâpati for a decision. He said to Vâk, 'Thou art the dûtîh, errand-woman or mouth-piece of Mind, for, whatever (man) conceives by mind that he expresses by word.' (Vâk said to Him) 'Therefore may they (the sacrificers) not make offerings to Thee by word.' Therefore by mind is the offering made to Prajâpati. Prajâpati is indeed Mind as it were (Taitt. Sam. II. 5, 11, 4 and 5).*

All this shows how Prajâpati was conceived to be Mind.

The idea of Creation through Vâk is found in one form or another wherever the Vedic literature speaks of Creation as will be shown further on; and the subject of Prajâpati's love of His own daughter will be reverted to when explaining the version of it as narrated in the Aitareya Brâhmana. There we will see further paradoxes introduced, which, unriddled, will show the spotless character of Prajâpati.

If what I have said about the meaning of the One having become all this—all the creatures—is correct, namely that God is the glorious One and yet Manifold all in all, complete and the same in each and all of the creatures—that the object of His becoming all the creatures is to regard and love them as Himself, this grand idea of the *Rig* Vedic God as the One is, it appears to me, put by the Upanishads as

* This must have given rise to the Purânic story that Bhrigu cursed Brahmâ alias Prajâpati, to have no form for being made an image of and worshipped. The curse is a riddle masking the praise that He is pure Mind, without any *form* which *word* can denote.

Âtman, the one Self without a second, for He has made Himself all.

Âtman is no new word. It is found in the *Rig* Veda as meaning one's self or life principle. When the Upanishads had to preach the all-loving One Self as the true Life, the same old word âtman was capable of signifying it.*

Another name adopted by the Upanishads is the neuter word Brahman. With this word also the *Rig* Veda is replete. It means 'word' or 'hymn.' It seems to be derived from b*ri*mh, to voice forth. Another name for 'word' is b*ri*hat or b*ri*hatî, derived from br*i*h to tear up, burst forth, grow, so that the names B*ri*haspati and Brahma*n*aspati both mean the Lord of Words, as is clearly explained by the B*ri*hadâra*n*yaka I. 3, 20. Word is the outburst of mind itself. So, the name Brahman, when applied to God as the Creator, may have been intended to mean the Mind bursting Itself forth in the shape of form-producing words.

Brahman also means the priest and is also a collective noun for the priestly class while likewise the neuter word Kshatram is a collective noun for the military class. Often in the Taitt. Samhitâ, B*ri*haspati is called Brahman (in the neuter) meaning that He is the priest of the gods.†

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* Native grammarians derive âtman from the root a t, to go constantly, joined to the pratyaya m a n. Life, then, would mean that which moves, as contrasted with stones, &c., which are fixed and do not grow. The *Rig* Veda has not only âtman but simply tman for the self. According to Pâ*n*ini 6, 4, 141, the â in âtman is dropped in the Veda when the word is used in the instrumental case; but a Vârtika explains that â is dropped in the Veda in other cases also; and indeed tman is used in the *Rig* Veda not only in the instrumental but also in the objective and locative, vide Prof. Max Müller's alphabetical index to the *Rig* Veda. If it is possible to derive tman from the root ta or tan, to stretch, plus the pratyaya man, âtman may be read as â-tman, that which stretches or pervades all over (â=âsamantât). Life pervades all over the body; and the Upanishadic infinite Âtman pervades everywhere.

† Brahma vai Devânâm B*ri*haspati*h* (II. 2, 9, 1, and III. 1, 1, 4)
Indro vai râjanyo B*ri*haspatir brahma (II. 4, 13, 8).
B*ri*haspatir brahma (III. 2, 7, 1).

Creation by Visvakarman or Prajâpati's Self-Sacrifice.

As thus B*ri*haspati is the aspect of God as the High Priest and as Visvakarman is distintly called Vâ*k*aspati which is another name of B*ri*haspati, let us now see what Visvakarman did as priest. Sûktas X. 81 and 82 are about His Sacrifice. The following is the purport of some of the verses of these Sûktas:—

Our Father who sat down as *Ri*shi, Hotar, offering up all beings or the worlds,* He, through his benign wish, wishing for the Wealth (dravi*n*am)—He, the First, entered all the subsequent ones (verse 1 of 81).

With eyes everywhere, with face everywhere, with shoulders everywhere, with feet everywhere, He the *One* God, begetting heaven and earth, is flapping with arms—with wings (verse 3). He is the wood and tree with which the universe was fashioned (verse 4),

O Visvakarman! What thine highest abodes are, what the middle ones and what these the lowest, do thou, O Svadhâ-va*h*! teach them to (us) thy friends in thine oblation. Wishing to grow, do thou sacrifice unto thyself by thyself (as Self-oblation). . . . . (5).

O Visvakarman! Wishing to grow, do thou sacrifice unto Earth and Heaven by thyself (as) the oblation. Let others (who do not know the Self-oblation) be fools; but let Him, the Maghavan (Visvakarman), be bounteous to us. . . (6).

He is Vâ*k*aspati and Manojuva. He is Visvasambhu, the Bliss of all, and Sâdhukarman, one "whose works are righteous." Him we invoke for protection. . . . . (7).

* The original is, visvâ bhuvanâni juhvat.

He is Father of the eye (verse 1 of 82). He is our Father, Genitor, Disposer, Who knows all, Who among the gods is the only One Namer (Nâma-dhâ*h*), and Whom all the others seek for instruction (verse 3). Where all the gods were gathered together there the waters bore *Him* only, the First, as the Garbha. In the navel of the Unborn was the One * placed (offered) "wherein abide all things existing" (verse 6). You will not find Him who brought forth these; among you there is a n y a t a n t a r a m, *another thing between* you and Him. "Enveloped in mist and with faltering voices the poets walk along" [yearning to find out the Life and be] Asu-t*ri*pa*h* "rejoicing in Life" (verse 7).

I shall try to explain these, thus:—

The would-be universe with all its would-be creatures is potentially in the Creator. It is in a very subtle state devoid of any forms. Not only the creatures but all the heavenly bodies are thought by our ancients to be endued with souls. All these are in an inactive, unconscious, formless state when potentially in the Creator. He evolves them in such a manner as to be a perpetual practical code of ethics and religion to them from the very beginning, and that manner is sacrifice, which, it seems to be the aim of the poet to show, is so very fruitful and blissful that any thing sacrificed in the prescribed manner is in no way annihilated but on the contrary becomes extended and manifold just as one small seed-fruit sacrificed in the earth grows into a majestic tree yielding many fruits.

So, all the beings and things that are potentially in Visvakarman are offered by Him in the fire of sacrifice performed by Himself as the First Hotar *R*ishi. By so doing He produces them into their enlarged, visible and living states. In doing so He wishes to have only one

* Here the One is used in the neuter gender.

Wealth, and that is His entering into one and all of them. Such seems to be the drift of the first verse of X. 81. The other verses are more or less explanatory, thus:—

(1) His entering into one and all of them is, in other words, the riddle of His becoming them all—en-self-ing them all to love them all as Himself. By reason of His thus being in all bodies He is Visvarûpa or multiform. It is this His Visvarûpa aspect which is praised in verse 3 as Visvata*h* *k*akshu, eyes everywhere, &c. Begetting heaven and earth, that is the whole universe, with Himself in one and all of the creatures, He is the high soaring free Bird, as contrasted with the selfish man who does not see himself beyond his single body.

(2) His entering all the creatures implies that along with offering into the fire the seed-state of the beings, He offered Himself too and thereby He the One grew Manifold, in view to His being the one and the same fully in each and all as each creature's own and at the same time universal God. The Self-sacrifice that is thus implied in the first verse is clearly expressed in verses 5 and 6. About these verses Yâska refers to an *Itihâsa* to the effect that "Visvakarman, the Bhauvana,* offered up all creatures at a universal sacrifice (sarvamedha). He finally offered up himself also," (Muir, IV. p. 9). The original of the last sensence is :—Sa âtmânam apy antato juhuvâñ*k*akâra.' Thus Visvakarman performed Self-sacrifice. The original of 'wishing to grow, do thou sacrifice unto thyself by thyself' is 'svayam yajasva tanvam v*ri*dhâna*h*.) Here svayam (which is an avyaya) seems to mean not *thyself* but *by thyself* as the victim. To sacrifice, always means to sacrifice by something used as the victim or oblation (pasunâ yajeta; dhânyair yajeta; havishâ yajeta). Here sva'yam is to be understood in the instrumental case as âtmanâ havîshâ.

* Bhauvana is the patronymic given by the Anukrama*n*i to Visvakarman, who is taken to be both the Deity and the *Ri*shi of X. 81 and 82. But Bhauvana must originally have been the subject name of the Sûkta, coined from the word bhuvanâni which occurs in the first verse of it.

(3) To sacrifice, does not mean simply to worship but to offer up completely by Self-oblation unto the Deity; for, the victim represents the sacrificer himself. The sacrificer realizes himself to be the Self and offers himself up unto the Self, for, he should never be divided from Him. Therefore, Visvakarman, in order to show us the way, offered up Self unto Self; for, I take Tanvam to mean 'unto (Thy)-Self. Tanu here seems to mean His spiritual svarûpa, that is Self. There can be no sacrifice if there is no Deity to whom the victim or oblation is to be offered. As Visvakarman is identical with Prajâpati, it will be seen further on from the Taitt. Samhitâ and the B*ri*hadâra*n*yaka Upanishad that Prajàpati, as Sacrificer, became Himself the sacrificial goat and the A*s*vamedha horse, and sacrificed them to Himself as the Deity.

(4) Aimless and suicidal would be the sacrifice if there was no Deity—no Ideal—to attain to. Here the Deity to be attained to by the Sacrificer Visvakarman is Himself as Father and Mother, as the same Deity that is mentioned as Tanvam (Self) in verse 5 is mentioned in verse 6 as Earth and Heaven (P*ri*thivîm uta Dyâm). Earth and Heaven occur in several places in the *R*ig Veda as the Divine Mother and Father. Although the earth and sky are created objects, they are used as metaphors for God as the Parent. Now, as the object of the Sacrifice of Visvakarman is to become such a Parent as is worthy to be meditated upon, and as nothing can come out of nothing, so even in His single state when the universe is not yet born, His worthy Parenthood is lurking within Himself as the Deity to sacrifice Himself unto; and thus sacrificed He is revealed as Father with Himself as the One Manifold Son. The thing is this: there can be no idea of the All-In-dweller when there are yet no creatures for Him to be in; so, simultaneously with the birth of the creatures, He says 'may I multiply,' which is clearly denoted by the word v*ri*dhâna*h* or vâv*ri*dhâna*h*. So saying He realizes Himself as Father by Self-sacrifice and is born as the Son, the

Visvarûpa In-dweller, who regards and loves one and all creatures as Himself or who, in other words, becomes all creatures. This is His worthy Fatherhood with its inseparable correlative worthy Sonhood, sacrificed into the heart's womb of every creature. When man marries and multiplies, he is as fully reproduced in one son as in another and the saying is that he himself is his son (Â t m â v a i p u t r a n â m â 's i), for, he is one in interest with his son who steps into his place and discharges his liabilities. But strictly speaking, the ordinary father is not identical with his sons. We may apply the simile of the ordinary father to our Father; but it goes only half way. Our Father surpasses the simile; for, in multiplying Himself as each creature's In-Dweller, he is identical in each.

(5) There can be no sacrificer without p a t n î, wife. This law is to be viewed as instituted by Visvakarman, the First Sacrificer. But in His case His own Vâk is His wife. So, it is said He is Vâkaspati, the husband of Speech, while He is Manojuva, Mind-swift, and the One Namer (Nâma-dhâh). Vâk represents Vidyâ; and the idea that the wife in whom the husband is born as son* is, as it were, the fire in which *he sacrifices himself in order to be so born as son*, † seems to

* Vide the old text of the Ait. Br. quoted at p. 403 *ante*.

† *Khând.* Up. V. 8, 1, and Brihadârnyaka VI. 2, 13. These speak of five fires thus: (1) The celestial world is the fire burning with the sun as the firewood; by offering *Sraddhâ* as an oblation to that fire, king Soma (the moon as the Soma juice) is born. (2) The rain-cloud is the fire; by offering the Soma unto it, rain is born. (3) This world is the fire; by offering the rain unto it food is born. (4) Purusha (man) is fire; by offering food unto it, the retas comes. (5) Woman is fire; by offering the retas unto it, Purusha is born. When he dies he is offered unto the (funeral) fire, from which he springs up as a Purusha of brilliant colour. As it is only the knower who springs up in his own svarûpa as the Uttama-Purusha, all this allegory seems to be intended to teach how the knower should view his food. If food is viewed as simply giving bodily vigour to satisfy lust and subserve the principle of 'might is right' all spirituality is at an end and the eater does not see beyond his own body. To the knower, food is a philosophy. To him Food is a great soul sacrificing itself for general good and all its parentage is sacrifice-born and heavenly. The rain is the instance of self-sacrifice for general good. The moon from whom the rain is fancied to come performs self sacrifice on every newmoonday. The moon's birth is from Faith offered to the other world—the Self, who is free from all selfishness and whose emblem is the blazing firewood, the sun, that sees all alike and sacrifices

have arisen as being primarily applicable to the spiritual wedding with Vidyâ and to the spiritual birth by means of Self-sacrifice in the fire of her knowledge. In the case of Visvakarman, the First Sacrificer, this His Self-sacrifice in the fire of knowledge is indicated by the saying that the One was offered *unto the navel of the Unborn*. I take the Unborn to be Yajña, Sacrifice, and the navel to be the fire pit of the altar Vedi, which represents Vidyâ. The *Rig* Veda I. 164, 35 says that Yajña, Sacrifice, is the navel* of the universe. At some point in the vast space (say what is now the beautiful Orion, the symbol of Sacrifice) He, the Infinite God, establishes Vâk as His Vedi, altar, glowing with Himself as the fire of Mind, and He offers into it the subtle substance of each would-be form one after another with Himself as 'I am thou, i.e. I love thee as Myself' put into each, accompanying the act of offering with naming out each, as the epithet Namer indicates. The result is that from the altar there spring forth the earth with its teeming creatures on the one hand and the firmament with all its radiant denizens on the other. In order that we may work out our destinies according to His model, He has put fully in every one of us His sacrificed Self as the Garbha or Child that should be known and realized by self-sacrifice

his warmth for general good. So, the knower eats *food for spiritual* vigour, and that vigour is born in the womb of Vidyâ as Purusha, the manly man, as he *conquers the whole world by looking upon all as* himself, thereby having no second as the enemy; and in the end such a knower is a fit oblation to Agni and becomes the bright Purusha in the spiritual world.

* About the nâbhi or navel, see Dr. Haug's explanation of the Nâbhânedishtha hymns X. 61 and 62 of the *Rig* Veda. It is in verse *7 of 61 that the Father is said to have loved His own daughter.* We may not literally accept all of the learned Doctor's explanation, for about the hidden meaning of the symbolism of the rituals opinions may differ. *But the following is pertinent to our subject*:—"The place for reception of the seed poured out mystically in prayer by the Hotars, is the altar; for standing near it (and even touching it with their feet) they repeat the mantras. The *reason* that they have to regard the Vedi as the safe receptacle of the seed, is to be sought for in the antecedent of Prajâpati, who prepared it for the purpose, defending it against the attacks of enemies. After having made it safe, he poured out his seed whence then all creatures sprang (see Ait. Br. 3, 34." The retas or seed seems to be Mind's retas spoken of in *Rig* Veda X. 129. 4, about which much will be said further on. The same retas is here called garbha.

and by ardently loving and en-Selfing Him that has en-Selfed all creatures as the most potent quickening force for our loving and en-Selfing them. The knower's realizing this Child is his spiritual fathership. The waters who bear the Child appear to mean the words that have flown out as all the forms, each pregnant with Him. This Garbha seems to be identical with Hira*n*ya-garbha, as in the Sûkta about the latter he is called both Hira*n*ya-garbha and Garbha.

(6) As the sacrificer must give d a k s h i *n* â, largess, the gift which our Father as the First Sacrificer has made is Himself as the Golden Child placed in the wombs of our hearts This golden Child seems to be the Wealth obtained by our Father by offering up all things and Himself; for, it is clearly said that wishing for the Wealth He, the First, entered all the subsequent creatures.

(7) From this and from His growing (v *r i* d h â n a *h* or v â v *r i* d h â n a *h*) may be traced the Upanishadic idea that 'He desired—may I multiply, and producing the universe entered into it.'

(8) Being thus Vi*s*varûpa pervading everywhere, He is the free Bird.

(9) The a n y a *t* or 'other' spoken of as the a n t a r a m or screen should be contrasted with the One. This One seems to be of the same import as the secondless Self of the Upanishads. The Bhûma-vidyâ of the *Kh*ândogya Upanishad says that the knower of the Self sees no anyat. The all-enselfing knower must altogether ignore the idea of any *other* than the Self. Even if one creature is kept out of the Self, that creature as the *other* would war with, and break the harmony, of the Self, the One. As the Taittirîya Upanishad says, he who makes the least antaram in the Self, to him there would be fear. The Asu seems to be the One as the Life of the universe—the Sun to those who felt themselves to be in the dark and who rejoice in Him as *indescribable* Joy. Therefore they *falter*.

(10) Visvakarman himself is beseeched in verse 5 (X. 81) to teach us His Self-oblation by which He pervades in all

forms in the three regions, i.e. everywhere. So, He is our First Â*k*ârya.

(11) He is called Svadhâ-vân, one who has Svadhâ. In the rituals, Svadhâ is intimately connected with the Fathers who are stated to always long for the Svadhâ oblations and for progeny. There can be no idea of fatherhood without progeny; but the spiritual progeny is Self-multiplication. Under this view Sva-dhâ may be taken to mean the placing of one's Self in all creatures in order to become them all. In *R*ig Veda X. 129, 5, some beings who are evidently the Fathers are styled Reto-dhâ*h*, who have Svadhâ on one side and Prayati on the other. In verse 4 of that Sûkta the Creator's Son-aspect is styled Kâma (Love), the Retas of Mind. That Sûkta will be explained in detail further on. It appears to me that Sva or the Self is the Retas placed in all creatures by the Creator-Father in His act of Self-multiplication. Having this quality of Svadhâ, or Self-placing, He is Svadhâvân.

Hira*n*yagarbha.

The Sûkta X. 121 of the *R*ig Veda is about Hira*n*yagarbha, Who in the beginning rose as Jâta, the Born (of God), the One lord of all born (bhûtasyapati) *creatures;* Who fixed and up-holds heaven and earth; Who *gives vital breath*, power and vigour; Whose *is death* (i.e. whom *death obeys ?*); and Whose *k*hâyâ, lustre, is immortality; Who by his greatness reigns (*î*se) over all bipeds and quadrupeds, &c. Verse 7 of this Sûkta is to the following effect:—

> When the swelling waters (b*ri*hatî*h* âpa*h*) came bearing the universal Garbha—giving birth to Agni, then there came into being the *One Asu* or Life of the Gods.

It appears to me that Garbha, Agni, and Asu are not three different gods but are epithets qualifying Hira*n*yagarbha and that the churned out sacrificial fire which is well known as Jâta or Sujâta symbolizes the Child Hira*n*yagarbha, which name makes Him synonymous with Agni's name

Hira*n*yaretas. I say symbolizes, because it is impossible to believe that the *Ri*shi credited mere fire with upholding heaven and earth and with being the lord of immortality. Here also, the B*ri*hati Waters appear to be the words which were uttered forth as all the forms, such as the sun, moon, stars, the earth and all the creatures, each pregnant with the Child. The B*ri*hadâra*n*yaka (I. 3, 20) says that B*ri*hatî is Vâk, Word.

The next verses 8, 9, and 10 appear to describe the Child's Father Prajâpati, who, indeed, is clearly mentioned in the tenth verse. They are to the following effect:—

> He, the One God of gods, in his might saw the waters bearing Daksha—giving birth to Yajña.
>
> That Genitor who is Satya-dharman (having truth as His law), who brought forth heaven and earth—brought forth the brilliant waters—may He never hurt us.
>
> O Prajâpati! No one but Thou has pervaded all the creatures and the created things. Wishing for *what* we offer oblation to Thee, may *that* be to us. May we become lords of Wealth.

We have seen that the son born to Purûravas, who ardently desired for his birth and for his filling the house with the music of his cries, is Agni (p. 10 and 11 *ante*). We have seen that Agastya also brings forth the same Agni as his son, and that without bringing him forth those men whom even the *R*ig Veda mentions as the ancients that practised *ri*ta and spoke *ri*ta with the gods did not attain their object (p. 123 *ante*). Well, their archetype is our Father—the happy Father—who at the very beginning sees His Golden Child being borne and brought forth by the waters. Daksha, powerful, is not only the soma juice but also Agni, who is called Su-daksha (*R*ig Veda II. 9, 1), and in the verse Yajñena yajñam, Yajña means Agni as the oblation. So, I would take Daksha and Yajña to be the names of Agni Hira*n*yagarbha himself.

This Child in the waters seems to signify Agni Apâm-

napât, the son of the waters. Our ancients were masters of metaphorical language. They could illustrate the Creation by the commonest phenomenon that takes place before our eyes. To their thinking the Creator may have sent forth the universe as simply as the sun sends forth his rays—as simply as he showers the rain. The rain clouds or the aereal waters are caused by the action of the sun; the electricity in their womb is as it were the sun's retas, given birth to when it flashes, illumining the showers and thereby making them *k a n d r â h â p a h*, bright waters. The falling waters, the drops, commingled as they are with the lightning light and the rolling thunder, which latter is Daivî Vâk (the heavenly speech), are as it were so many lives worded out with the lightning light infused as the Self into each of them.* So, we, who are His drops, should not forget the illumining Child that is put into every one of us. Going from the rain to the celestial region, the stars are as it were the brilliant drops of Creation.

Another name which the *R*ig Veda has given to Agni is Tanûnapât meaning that he himself is his own son. The Father Prajâpati Himself is, we saw, His own Son Hira*n*yagarbha. For this reason, it would appear, Prajâpati is called Svayambhu or Âtmabhu, Self-born. Another name of Prajâpati is *Ri*taja, born from Sacrifice or Prathamaja, the First-born:—

> P a r î t y a l o k â n p a r î t y a b h û t â n i
> p a r î t y a s a r v â *h* p r a d i s o d i s a s *k* a,
> P r a j â p a t i *h* P r a t h a m a j â *h* *R i* t a s y a
> â t m a n â 't m â n a m a b h i s a m b a b h û v a.†

Pervading the worlds, pervading the beings, pervading all the directions and sub-directions, Prajâ-

* Water is called j î v a n a m, life-causing, and b h u v a n a m, life becoming, as without it no food can be grown. The drops are therefore so many lives as it were. The Mahânârâya*n*a Upanishad says: T o y e n a j î v â n v y a s a s a r j a b h û m y â m.:—'He (the Creator) showered the souls into the earth along with (the drops of rain) water.

† Vide the Taitt. Mahânârayana Upanishad. This verse seems to be a quotation from older Vedic works. A changed version of it occurs in the Taitt. Âra*n*yaka and will be quoted further on.

> pati, the First-Born of *Ṛita*, Him-Self became everywhere by Him-Self.

The meaning seems to be that He, the First, performed Self-sacrifice and became the First-Born Son Hiraṇyagarbha that is in all beings and everywhere. In the matter of becoming the All-loving One Self, there is no anyat, *another*, by whom to become so. Therefore He became Self by Self. In the *Ṛ*ig Veda I. 144, 7, Agni is called *Ṛi*tajâta, the Son of Sacrifice.

It is necessary to clear up the doubts that might be entertained about Viśvakarman's Self-sacrifice. About svayam yajasva tanvam (p. 408 *ante*), Dr. Muir (IV. p. 9) renders it as 'thyself offer up thyself,' but he says that Professor Roth considers that this does not mean *sacrifice thyself* but means *sacrifice to thyself* and compares this with *Ṛ*ig Veda X. 7, 6 :—

> Yathâ 'yaja*h* *ri*tubhir Deva Devân
> evâ yajasva tanvam sujâta.

which he renders thus:—

> 'As thou (O Agni) at the measured times, O God, didst sacrifice to the gods, so sacrifice also to thyself.'

The epithet sujâta, the well born or the good child, applied in the above verse to Agni, means that the Agni spoken of is the churned out fire, which, we have seen (p. 27 *ante*), is actually thrown as an oblation into the Âhavanîya fire, by repeating *Ṛ*ig Veda I. 164, 50 :—

> Yajñena Yajñam ayajanta Devâ*h*,
> Tâni dharmâ*n*i prathamâny âsan.
> The Devas sacrificed to Sacrifice by Sacrifice. That was the earliest ordinance.

There the instrumental Yajñena, 'by Sacrifice,' means the churned fire used as the oblation, and the objective Yajñam, 'unto Sacrifice,' means the Âhavanîya fire into which it is thrown. As thus both are fires and are called by one and the same name of Yajña, this offering up of fire

unto fire, symbolical of the offering up of Self unto Self, was a rite which was considered the most ancient law even in the days of the *R*ig Veda. Yes, the word t a n v a m means not *thyself* but to *thyself*, but the well known ancient rite referred to is understood here, namely that Agni sacrifices to himself by himself used as the oblation. Without doing so, Agni who is our Hotar, priest, and dûta, proxy, could not go spiritually to the spiritual world of the gods in order to worship them there on our behalf.

Prajâpati as Agni performs Self-Sacrifice. The *S*atapatha Brâhma*n*a quoted in Muir IV. p. 23 is to this effect:—

> The *R*ishis were prâ*n*as. Performing tapas, they issued (themselves) out (as) seven purushas desiring (to become) this universe; and those seven purushas became one Purusha called Prajâpati, who is the same as this Agni who is kindled (by attrition). Desiring to be born many, he performed tapas and created brahman (word) alias trayî-vidyâ (Vedic learning), which became foundation to him. Creating offspring (prajâ*h*) he mounted upwards to the world where the sun is shining. There was then no other being fit to be sacrificed (y a j ñ î y a *h*), and so the Devas took him (Prajâpati) in order to perform *sacrifice* by (means of him alone as) *sacrifice* (meaning the sacrificial victim). Therefore the *R*ishi (*R*ig Veda I. 164, 50) says: Y a j ñ e n a Y a j ñ a m a y a j a n t a D e v â h.

Thus Prajâpati was actually sacrificed. Prajâpati is exhibited here as archetypal Knower in the metaphor of the churned out fire offered into the Âhavanîya fire.* To show that no body is a fit victim until he is pure it is said that the seven senses (for these are the prânas, the seven *R*ishis of the head, vide essay on the seven *R*ishis) were purified by tapas and became One united Purusha, by reason of their becoming the

* Vide *R*ig Veda VI. 16, 42 as explained by the Ait. Br. I. 16, in which the churned fire is called Jâta and the Âhavanîya fire Jâtavedas.

harmonious limbs as it were of the All-enselfing One In-dweller. In other words, when the senses are all united in the Upâsana of the Self, the Self flashes forth as the sacred fire from the Arani wood, and He is Prajâpati, the Creator, because by the desire of 'may I become many and be born as my own sons' He overflows all around and becomes all the creatures by enselfing them. This is the only pure fire, the pure Self, that is fit to be offered. His aspirations are all heaven-ward, just as the flame of fire goes upward. I think the epithet ûrdhva-retas applied to the knower is a metaphor derived from fire whose retas, flame, goes upward. Having created offspring in the above manner and mounting upwards, He reaches the sun, the bigger fire personified as the Âhavanîya fire and the priestly gods offer Him up in that high fire, so that the whole world may see this holy Sacrifice and profit by it.

Prajâpati becomes the goat and sacrifices it Himself.

The vapâ or omentum of the goat sacrificed represents the sacrificer himself (vide p. 26 *ante*). Probably this thin substance of the body is used as a symbol of the subtle soul. Not only the vapâ but certain other offerings also symbolize the Self-oblation; for instance, it is said: 'Man's Self is honey. When he offers honey into the fire he is (to be regarded as) offering him-Self into the fire' (Taitt. Sam. II. 3, 2, 9). A handful of darbha grass, called prastara, used in the sacrifice, stands for the sacrificer and is thrown into the fire. The Taitt. Sam. II. 6, 5, 5 says: 'He (the priest) throws the prastara into the Âhavanîya fire and thereby makes the sacrificer go to Suvarga.' The reason why a substitute is used may be this. For the sake of the sacrificer the priests enact the ritualistic drama of his symbolical regeneration—create him anew spiritually by offering the substitute. All this may be taken to signify simply the sacrificer's initiation into, and consecration for, a life of self-sacrifice, charity, kindness, love, &c., &c.,—a life to be led by maintaining and worshipping the fire of the sacrifice till his death, in the

same manner as in the Jñâna-kâ*n*d*a* the Â*k*ârya regenerates the disciple through the womb of Vidyâ and consecrates him for a life of steadfast upâsana of Brahman,—for a life of Brahma-*k*arya, the actual living out by conduct of all that Brahman is, and the upâsana is to continue yâvadâyusham, i.e. till death (p. 151 *ante*). Man should not cut off himself in the middle of this his life. Brahman is so very difficult to become that It is to be made lifelong study and practice and no man should be so proud as to say that he has become It in a day or a month or a year or any fixed time; and so, either according to the Karma-kâ*n*da or the Jñânakâ*n*da with which the former is identical if practised by knowing and realizing the meaning of the symbolism of the rituals, man should allow himself to grow into as ripe a fruit as possible and then drop. His son into whom he infuses himself at his death-bed (Br. Âr. Up. I. 5, 17) offers his body at the altar of the funeral fire which is kindled by the very fire he had maintained throughout his life. But in the case of our Father who is ever the ripe and pure, He can cut out His own vapâ directly, for the Taitt. Samhitâ II. 1, 1, 4 says:

> Prajâpati was One (alone). He desired, 'may I bring forth (s*ri*jeyam) prajâs pa*s*us.' He cut out His own vapâ and held it on the fire. From it (thus held) the hornless *goat* (aja*h* tûpara*h*) came into being and He sacrificed it to (Himself as) His own *Deity* (svâyai devatayai âlabhata). Then He brought forth prajâs pa*s*us.

It is thus clear that Prajâpati made a pa*s*u, victim, of Himself and sacrificed Himself in order to bring forth the creatures. Pa*s*u means that which is *tied* (*to the sacrificial* post for immolation), and the expression that by self-sacrifice He brought forth prajâs pa*s*us is capable of meaning that He has brought forth prajâs, creatures, *as* pa*s*us, victims at the altar of self-sacrifice, in other words, He has consecreated us all for a life of self-sacrifice.

Prajâpati becomes the horse sacrificed in the Asvamedha.

The B*ri*hadâra*n*yaka Upanishad commences with a series of riddles and play upon words to show how the Creator under the name of M*ri*tyu, death, became the Horse sacrificed in the Asvamedha sacrifice. It is to this effect:—

In the beginning nothing (else) existed. All this was encompassed by Asanâyâ M*ri*tyu, hungering Death. He made up His mind to become Âtmanyî. He moved, singing (a r *k* a n). By this act of singing, the Waters were brought forth. . . . . The Waters are indeed A r k a (songs). Their cream became the earth. He toiled on her (performed severe tapas) and from Him thus toiling came forth T e j o R a s a *h*, Juice of Light, Agni. He (M*ri*tyu that came forth in the shape of Agni) trebled Himself as fire (here), air (in the atmosphere meaning probably the lightning fire in it) and the sun (in the sky), with all the directions as His limbs.

He, the hungering Death desired, 'may a second Âtman of mine be born.' He by His mind coupled Himself with Vâk, Speech; and the retas that came became Samvatsara, the Year, so named because the retas had to be borne for a year. He (Death) opened His mouth at him (the born child Samvatsara); who cried, making (the sound) B h â *n*, which itself became Vâk (Speech). Thinking that it would be very little food (k a n î y o 'n n a m) to eat this (child), He by means of that Vâk and that Âtman (i.e. the child, the offspring of Himself) brought forth (a s *r i* j a t a) all this (universe) whatsoever that is, (viz) *R*ig, Yajus, Sâman, metres, sacrifices, and prajâs pasus. Whatever He brought forth He began to eat and therefore He is Aditi. . . . .

He (Death) desired, may I sacrifice again with a great sacrifice (b h û y a s â y a j ñ e n a b h û-

yo yajeyam). He toiled, and performed tapas, (so severely that) the essence of His fame (yaso vîryam) sprang up (ud-akrâmat). The essence of fame is indeed the prâṇas and when the prâṇas sprang up His body (sarîram) began to swell (svayitum), but His mind was in the body itself.

He desired. May this (body) of mine become medhyam, fit to be sacrificed, may I become Âtmanvî by it. Then He (the body) became Asvah, horse. Because He asvat, swelled, He became medhyam, fit to be sacrificed. . . . . . Letting the Horse (*Asvamedha*) loose for a year, He then sacrificed him to Him-Self, with other pasus to other gods. . . . . . . He that is shining (the sun) is indeed the *Asvamedha*. The Year is His Self, and this Agni is His Arka (glorifying song), to whom all these worlds are Selves. But all these three viz. Arka, *Asvamedha* and *Mrityu* are all One Deity *Mrityu*. He (who knows this) conquers away punar-*mrityu* (recurring death) and *mrityu* will not have him and *Mrityu* will become his Self and he becomes one with these (One-treble) Deities.

There cannot be a more complicated piece of riddle and pun than this in any language—even in many other parts of Vedic literature, which contains here and there many riddles and puns. The simple origin of the Asvamedha may have been the idea that the valiant warrior, who dies in the battlefield or who, gaining many victories, dies by nature, ought to go to heaven riding his vâjin, war horse; but neither his horse nor any of his earthly possessions can go with him. The rich poetry of the Âtma-vidyâ can, however, supply all the wants. The warrior's life is a noble life of self-sacrifice. He realizes the Self, rides on the Self, being well established on Him, goes to the Self and becomes one with the Self; the rider, the ridden and the goal being

all one in the Âtma-vidyâ which does not teach any other than the Self.

The contrast between mrityu (which I have put in the lower case) and Mrityu (in the higher) shows that the higher Mrityu is not the recurring samsâric death but can only be the One-Self-hood of God as Death to dualism and its ignorance and sin,—as Death to death but as Immortality to the knower. In the *Kathopanishad* we have Nakiketas learning the Self from Death. The hunger of Death may be taken to be satya-kâmatâ, the state of desiring for Satyam, the true Self. I do not feel convinced that the higher Death can ever be subject to avidyâ and the embodied state. Therefore the desire to become Âtmanvî seems to be the good desire to realize the Self. The Waters appear to represent the words of the song flowing from the mind of the Creator and becoming the worlds and objects which they were intended to mean. The poetical idea underlying this seems to be that He sang forth the universe. The knower entirely closes his eyes to the bad aspect of the universe. To him the universe is a happy song as giving scope for his universal love and en-Self-ation. How does the glorious Self come? He comes through tapas. The seat for the tapas is the earth prithivî, the Wide. What is the meaning of her being the cream of the worlds? We saw in the essay on Kurukshetra that the sacrificial ground Devayajana is the best part of the earth deposited with the moon (p. 17 *ante*). So, here also the sacrificial ground seems to be the cream of the waters=words=worlds. Going to âpas, waters=worlds, through its synonym payas, we are to go on to payas through the latter's another meaning, milk, and then through the milk to the cream. The sacrificial ground is the cream of earth as it contains the altar Vedî, which, as the very word shows, represents Vidyâ. Toiling with her, the sacred Agni, symbol of the Self, the highest ideal of the knower, is generated. About his being the Juice of the Creator I shall further on analyse a series of texts from Rig Veda down to the Upanishads. Thus, the Boy, the In-dweller, the Juice,

is born and pervades everywhere. This is the Creator's own tapas-born aspect as Son.

Now to His aspect as the Year born from mother Vâk. There can be no year until all the twelve months of it are completed. As thus the year has to reside in the womb for twelve months, *that is to say, three* months longer than the human embryo; if, for the sake of the pun which seems to be intended, we read sam-vatsara*h* as sam-vatasara*h* by adding the vowel a between the two consonants t and s in order to smoothen * the word and then read it as sam-vasa-tara*h* by displacing † t, we get the artificial meaning, as 'he who resides the more,' as vâsa means 'reside' and tara*h* 'more.' There is another pun with it. If we read it as sam vatsa-ra, v a t s a means the child and s a m and r a joined together make an artificial word forced to mean the 'crying well'; and so we have the child Year crying bhâ*n*, a hard sound, to denote that the child cried well. This sound bhâ*n* seems to have been selected as a pun from the Vedic arbha or arbhaka, a name for child in the sense of the '*little one.*' Its etymology is put as *ri*-bhan in Âpte's Dictionary which also quotes this Nirukta, 'avah*ri*tam bhavati hrasvam tasmâd arbhaka*h*.' This word 'arbhaka' seems *to have suggested the idea of Mrityu's* saying that the child would be kanîya or very *little* food. This extraordinary child of twelve months' gestation with its hard, deep cry 'bhâ*n*' appears *to* be a *prototype* of Rudra who, in several Vedic stories, is said to have got his name because he cried ('yad arodît tad Rudrasya rudratvam'). Pûsha*n* had his teeth knocked *out by eating the portion of* Sacrifice pierced by Rudra (vide Vedic texts quoted in Muir IV. p. 200 and 201), and Rudra is also known as m*ri*tyuñjaya, the conquerer of death. If, therefore, M*ri*tyu was death and had put into his mouth this prototype of Rudra that cried

* In the dialects of the country many Sanscrit words are thus smoothened.

† For instance Kasyapa is read reversly as Pasyaka in Taitt. Âr. I. 1, 8, quoted in the note at p. 256 *ante*.

Bhân, his teeth would probably have gone off as did those of Pûshan. No, M*ri*tyu is not death, but Death. As the father should see the face of his new born son born alive,* Death sees with gaping mouth—with anxious enquiring face—to make sure if all is right with this unusual child of twelve months' gestation, and the cry, revealing the strong healthy state of the child, is the joy enjoyed. In such Vedic expressions as 'sakalam bhadram a*s*nute', eating means enjoying. This son as the means of plentiful eating to his Father is made to unite with Bhâ*n*, now metamorphosed as Speech, Vâk, (as bha*n*a means} 'speak') and bring forth—sing out—the spiritual side of the Creation, namely all the Vedas and sacrifices and all creatures (as) victims (at the altar of self-sacrifice). He who eats makes the food eaten one with himself; and so the riddle is that our Father who, by en-Self-ing all the creatures by universal love, has made them all one with Himself, has eaten them all, and that therefore He is the all-devouring Death! But the riddle unriddled reveals Him as All-Love. To illustrate this all-eating love of our Father, the name Aditi is given to Him. Originally the name seems to have meant} a-diti, the unbounded; but reading, as a pun, a t t i, 'he eats', as a t i t i (introducing the vowel i between the two consonants) and then changing the first t into d, † Aditi becomes the eater. About the unbounded Mother A-diti, a mantra quoted by the commentator says:—'Aditir mâtâ sa pitâ':—'Aditi is Mother and Father. How can M*ri*tyu who is thus identified with Father and Mother be death in the lower sense? No. Adîti as Mother would be the last person to eat her offspring in the literal sense of eating. She will defend Her young ones against all devourers. So will our M*ri*tyu properly

* '*Ri*nam asmin sannayati am*ri*tatvam ka ga*kk*hati,
pitâ putrasya jâtasya pasyet *k*et jîvato mukham.'
So says Nârada to Haris*k*ândra in the Ait. Brâhma*n*a.

† t and d seem to be sometimes interchargeable, cf. Vedic nâdhamânâ for nâthamânâ.

A t t i is from the root a d, to eat.

understood and followed by us will protect us His children from all fear, He being the One fearless Brahman. Such is the Father born or manifested as the Year. Our ancients appear to have looked upon the Year not simply as time but as the soul of all the sacrifices performed and the Vedic Mantras used in performing them, daily, fortnightly, and in all the seasons of the year. Time spent uselessly or badly is time wasted or killed. Time spent well and religiously is time full of true life, and the religious year is capable of begetting us spiritually. Here another meaning which Samvatsara seems to admit of is that all the different sacrificial rites reside well in the religious year (sam vasante tarâm).

Generating the religious year, with all its ordinary rites, the poet goes to the A*s*vamedha sacrifice styling it as b h û y â n, great. The next things spoken of are the tapas, the springing up of the prâ*n*as, and the swelling of the body. If the swelling is due to death and decomposition, how can the mind remain in the dead body? As in the case of the swollen body of *S*veta (p. 153 *ante*), so here also the swollen body seems to be the bhûman Self, who is vast when compared with the selfish self. The Purâ*n*ic author of the story of *S*veta may have taken the concealed meaning of the swollen body from this upanishadic story itself. Man mistakes body itself to be the self, and â t m a n is often used in the sense of one's own body. But the true âtman is the vast all-pervading Self. He is the expanded * and incorruptible Purusha. Man must realize this his vast svarûpa. If he says that he can see nothing else of himself as the expanded but his fattened body, let him see the swollen dead body that rots and melts away. Therefore, putting the whole mind in the Vast Self—being well established Himself in Himself by steadfast tapas or upâsana, M*ri*tyu becomes û r d h v a r e t a s by glowing with the up-jumping glow of all His prâ*n*as, senses—up-jumping because the vigour of all His senses

* This has been shown in the Essay on Pravargya, vide p. 349 *ante*.

are directed towards spirituality. This is the true high-soaring utkrânti of the senses. Here also the prâ*n*as mean the seven senses in the head; and as to their being called ya*s*as, fame, the same Upanishad further on (II. 2) says they are fame put in the head (vide p. 320 *ante* about the Seven *Ri*shis). With such a tapas and utkrânti, the Infinite Bhûman Self is exhibited as the Horse fit to be offered. A*s*va, horse, is derived from a*s*, which means both to pervade and eat. Âpte's Dictionary quotes this Nirukta about the etymon of a*s*va:—'a*s*nute=adhvânam vyâpnoti, mahâ*s*ano vâ bhavati':—'a*s*va because he covers the distance (by running swiftly) or he is the great eater.'* It is evident that the Upanishad has in view the eating sense of a*s*va as the story itself indicates, commencing as it does with the A*s*anâyâ-M*ri*tyu, the all-eating Death and identifying Him at last with a*s*va. A*s*anâyâ, hunger, means the desire to eat. The Self, then, (to whose Joy the Taitt. Upanishad devotes a whole chapter), is the Great Enjoyer of Him-Self. He is the Swift Horse He himself has become in his up-jumping. Whereas the enjoyment of dualism depends upon things outside the enjoyer, and is lost with their loss, the enjoyment of the knower of the One Self is independent. Therefore, he is Svarâ*t*.

Another name for horse is vâjin, literally 'he who has vâja'. Vâja means food as well as war. The A*s*va-medha is also called Vâjimedha.

The White Yajur Veda, to the *s*âkhâ of which the B*ri*hadâra*n*yaka belongs, is known as the Samhitâ of the Vâjasaneyins or Vâjins. So, perhaps, our Upanishad thought it necessary to spend so much skill and erudition in punning the praise of the medhya Horse, who ought to be always cherished in our medhâ, intellect, to teach us Prajâpati's Self-sacrifice.

* Contrasted with the cow who eats swiftly and then chews the cud the horse goes on eating grass slowly during the greater part of the day.

The sun, with whom this Horse is at last identified, is only to be taken as a symbol of the Prâjña or Knowing Self.

First is born Agni, without whom no rite can take place; then, the religious Year with all its rites and mantras; then, the Horse of self-sacrifice; and then, every thing ends by the preaching of the Oneness of the Deity.

Mahâdeva performs Self-sacrifice.

As Rudra is clearly one of the names of Agni, and as His name Mahâdeva is the same as Maho Deva of *Rig* Veda IV. 58, 3, in which Agni is described as having entered the mortals, how can He have done so if He had not sacrificed Himself? Rudra did sacrifice Himself in the Sarvamedha sacrifice and thereby become the all-pervading Great God Mahâdeva. This is clear from the Mahâbhârata.* Further on I shall try to show that Rudra in the Vedic literature is identical with Hira*n*yagarbha.

Purusha's sacrifice.

When read by the light of these texts which show the idea of Self-sacrifice to have been the corner-stone of the religion of ancient India, Visvakarman's Self-sacrifice will, I hope, be no longer doubted. To me it is as plain as daylight. As no doubt whatever is entertained about the sacrifice of Purusha, let us now see whether it is anything else than Visvakarman's Self-sacrifice. The Purusha Sûkta (*R*ig Veda X. 90) has sixteen verses. Its purport is this :—

> Purusha of thousand heads, thousand eyes and thousand legs pervaded the earth everywhere and surpassed the d a *s* â ṅ g u l a m. (1)

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* The *S*ânti-parvan 8, *s*loka 37 says :—

Visvarupo Mahâdeva*h* sarvamedhe mahâmakhe
juhâva sarvabhûtâni tathaivâ 'tmânam âtmanâ.

The same parvan further on in 20, *s*loka 12, says :—

Mahâdeva*h* sarvamedhe mahâtmâ
hutvâ 'tmânam Devadevo babhûva,
vi*s*vân lokân vyâpya vish*t*abhya kîrtyâ
virâjate dyutimân K*r*ittivâsâ*h*.

Purusha alone is all this, whatever is born and will be born. He is the lord of immortality. He waxes with food. (2)

All this is His greatness. Yet greater is Purusha. All the born ones (bhûtani) are but one stride or a fourth of Him, the other three-stride or three-fourth is the am*ri*tam, that which is immortal, in the sky. (3)

The Three-stride Purusha has gone still upward, one stride or foot of Him becoming again *here.* "Thence He strode out to every side over what eats not and what eats". (4)

From Him was Virât born and from Virât Purusha. He the born (Purusha) spread all about the earth. (5)

The Devas performed a sacrifice with Purusha as the oblation. Spring became the clarified butter, summer the wood and autumn the oblation (made of all the harvest produce). (6)

The Devas, Sâdhyas, *Ri*shis, sprinkled the First born Yajña (Purusha) on the barhish grass (as victim) and sacrificed with Him (as the oblation). (7)

From that sarva-hut Yajña (i. e. Purusha that was used as the all-victim) the dripping fat (p*ri*shad-âjyam) was gathered up and they made (with it) all those pa*s*us (sacrificial victims) that are in the air, in villages and in jungles. (8)

From that sarva-hut Yajña *Ri*k, Sâman, and Yajush and the metres were born. (9)

From Him were born horses and all animals that have two rows of teeth—kine and goats and sheep. (10)

When they divided Purusha, into how many parts (katidhâ) did they divide (Him)? What is His face, and what are His shoulders, thighs and feet called. (11)

His face became the Brâhman (priest), His shoulders were made the Râjanya and the thighs the Vaisya. From His feet the *S*ûdra was born. (12)

From (His) mind the moon was born, from eyes the sun, from face Indra and Agni and from breath Vâyu. (13)

From (His) navel came antariksha (mid region of the sky), from head the sky, from feet the earth, from the ears the directions. Likewise did they form the lokas (other worlds). (14)

When the Devas bound Purusha as the victim at the sacrifice, seven paridhis and twenty one samits were used. (15)

The Devas sacrificed to Yajña by Yajna (i e. by Purusha as the victim). That was the earliest ordinance. They (becoming) the mighty ones attained the height of heaven where there are the ancient Sâdhyas, gods. (16)

Purusha is to be understood as defined in the old verse quoted in the B*r*ihadâra*n*yaka,—as the One Infinite who resides in all bodies (vide p. 103 *ante*).

In verse 1, 'thousand' means not simply that number, but many; and heads, eyes and feet are metaphorical expressions meaning that Purusha is all-intellect, all-seeing and all-pervading. Da*s*âṅgulam may be taken to mean the celestial sphere divided into the ten directions pointed at by the aṅgula, finger, as *this* the east, *this* west, *this* north, *this* south and *these* four the avântara-diks i.e south-east, south-west, north-east, and north-west. These eight, together with the *up* and *down*, make the di*s*o da*s*a, the directions being well known in Sanscrit as ten. Purusha in His pervasion surpasses all these. In substance this verse is identical with verse 3 of the Vi*s*vakarma Sûkta (X. 81).

In verse 2, 'Purusha alone is all this' means that He in His universal love has en-Selfed all creatures. His doing

so is His food, enjoyment. He waxes with it, as it is infinite joy.

In verse 3, e t â v â n, 'all this' seems to mean the greatness of his being in all creatures. But it should not be thought that his greatness is limited by the earth on which the creatures reside. They on the earth are encompassed by only a fourth part or one foot or stride, while the remaining three-fourth part or three-stride is the a m r i t a m, that which is deathless, in the sky. This three-stride in the sky may be taken to be the moon, sun, and the starry region, which latter has the celestial sacrificial ground, the Orion, containing the three stars of the Belt, as if they are the three strides exhibited together in one place. All these, sun, moon, and stars, are deathless for countless ages.

About verse 5,—having thus reached the starry region, *here* i.e. in the Orion sacrificial ground or sacred earth of the Devas, another act of striding commences with one foot placed there as the heavenly basis in the heavenly sacrificial ground from where to stride in higher (to us unseen) regions and everywhere.*

* Though the Purusha of the Purusha-Sûkta is not distinctly stated in it to be Vish*n*u, the name Yajña and the three strides indicate Him to be Sacrifice Vish*n*u. In the Vish*n*u-Sûktas of the *R*ig Veda, Vish*n*u is celebrated for his strides. The *R*ig Veda I. 154, 5 says:—' Vish*n*o*h* pade parame madhva*h* utsa*h*': ' In the high place of Vish*n*u, there is a spring of Honey.' This madhu seems to be the heavenly Soma, whose place is the Belt M*r*igasiras in the Orion-Sacrifice. The *R*ig Veda I. 22, verses 20 and 21 say that sages are always seeing Vish*n*u's paramam padam, high place, which is like an expanded eye in the sky and which the sages, (always) wakeful, kindle (and keep burning). By all this the Orion-sacrificial ground on high seems to be meant. It is fancied the fire in it is kindled and maintained by the celestial sacrificers and sages. Esoterically, parama vyoma, highest sky, is taken to be the region of the heart as the heart is the altar containing the Self as the sacred fire. The Purâ*n*ic idea about Vish*n*u Trivikrama is that He strode three strides in king Bali's sacrificial ground and thereby pervaded the whole universe. Self-sacrifice is the basis for pervading everywhere by universal love. As the Purusha-Sûkta clearly says that Purusha is Yajña, His pada, place or footing in the Orion, which is the heavenly emblem of Sacrifice, must have been a well-known idea in the Vedic days, seeing that at the very commencement of the Samhitas of the two Yajur Vedas, Black and White, the sacrificial ground of the Devas is stated to be deposited with the moon, who is the regent of the Orion's Belt M*r*igasiras (vide Kurukshetra, p. 16, *ante*).

Having thus described *Purusha's* pervasion in all creatures and forms and as this aspect of God as the One all-loving Purusha enselfing all the creatures is God's spiritual *srishti* or evolution of Himself, verse 6 goes on to say how God became Purusha. Here, the idea that previous to the *srishti* God was alone is to be taken for granted. In order to become the Father of spiritual creation, He brings forth from within Himself the spiritual lady Virâ*t*, makes her His jâyâ, wife, and is born in her as the Son Purusha, who is in the heart's womb of all creatures. All the commentators, and even some of the Purâ*n*as, appear to take Virâ*t* to be a male being, as, no doubt, the gender of the word virâ*t* would be masculine when compared with samrâ*t* and svarâ*t*. But in the Vedic literature virâ*t* is a well known feminine word meaning 'she who shines well.' In the marriage ceremony the wife prays by this mantra:—

> Mama putrâ*h* *s*atruha*n*o 'tho me duhitâ virâ*t*:
>
> 'May my sons become the conquerers of enemies and may my daughter become virâ*t*, a blooming damsel.'

Virâ*t* is used as the name of one of the Vedic metres, probably because that metre was considered to be shining very well with her forty syllables. Virâ*t* clearly occurs in the *R*ig Veda IX. 96, 18 and X. 130, 5, as feminine and as the name of a metre. Indeed all the names of the Vedic metres are feminine. The *S*atapatha Brâhma*n*a (XIII 6, 1, 2) referred to in Muir, V. p. 369, clearly understands the Virâ*t* of the Purusha-sûkta to be feminine. I think the Purusha-sûkta uses Virâ*t*, not simply as the metre of that name, but in the sense of Vâk Virâ*t*, the Well-shining Speech, in which sense it is used in the Vedic texts quoted by Dr. Muir (V. p. 370) :—The Atharva Veda (as well as the Vâjasaneya Samhitâ and the *S*at. Br.) says, "That daughter of thine, O, Kâma, is called the Cow, she whom sages denominate Vâk Virâ*t*."

"They say that Virât is the father of brahman. Bring her to us thy friends in as many forms (as thou canst)." "Virât is Vâk, is the earth, and the air, is Prajâpati, is Death, the ruler of the Sâdhyas." The idea that Vâk is Cow is found in the *Rig* Veda itself (VIII. 100, 11; 101, 16). Kâma, whose Cow she is, is the Creator himself in his desire to multiply him-Self spiritually. As Vâk represents Vidyâ, she is the Kâma-dhenu of the Paurâ*n*ics. The *S*atapatha Brâhma*n*a says:—"Prajâpati created Virât. She being produced from him went away and entered into the sacrificial horse." If we read this in connection with His doubling himself as the wife (vide B*ri*hadâra*ny*aka quoted at p. 399 *ante*), it is no wonder that she is identified with Prajâpati. She is Vâk Visvarûpâ. She is Prajâpati himself in His aspect as Mother. She is the Father of brahman, words. Her entering into the sacrificial horse indicates that She is one with the Self that is sacrificed into the hearts' womb of all creatures. The Taitt. Samhitâ III. 3, 5, 2 says that Prajâpati saw Virât and with her produced the creatures (Prajâpatir Virâjam apasyat; tayâ bhûtam ka bhavyam kâ 'srijata). The *S*atapatha Brâhma*n*a (Muir IV. p. 22) says that Visvakarman produced the creatures from Vâk. The reason why Virât, one of the Vedic metres, came to be identified with Vâk, who is identical with Sarasvatî, may be found from *Rig* Veda I. 3, 12, in which Sarasvatî is said to enlighten all intellects:—dhiyo visvâ vi râjati. From this verb vi-râjati the idea of Vâk being Virât (Virâj) may have arisen. All this taken together with the riddle of Prajâpati's daughter-wife (p. 401 *ante*) leaves no doubt whatever that Virât is the Creator himself revealed as His own daughter Vidyâ and that He is born in her as the victim Purusha that is fit to be sacrificed, in order to show that the Purusha thus sacrificed has become all the Vedic knowledge and all the creatures and heavenly objects in the sense that He has enselfed them all.

The other verses require no comment, and the last

verse is the same as *R*ig Veda I. 164, 50 used in offering the churned Agni into the Âhavanîya fire, so that the sacrificed Purusha is metaphorically the Fire of Self-sacrifice.

The Purusha-Sûkta is considered by European Sanscritists to be a little later than the other portions of the *R*ig Veda in which it is incorporated; but there can be no doubt that it is much older than the Brâhma*n*a period. I do not feel quite certain that the Devas and *R*ishis of the Purusha-Sûkta who sacrifice Purusha as the holy victim are esoterically the prâ*n*as as the senses—a significance which is clearly attached to the *R*ishis in the Sukla Yajurveda (vide p. 321 *ante*). Possibly they are so; but probably they are perfect typical knowers (corresponding somewhat to the angels of other faiths), who are always one with God and who always understand and realize Him as the sacrificed all-pervading Self. Such expressions as that in the beginning God was One only do not exclude them as they are one with Him. Or, it may be, to suit the idea of sacrifice as requiring the services of many priests, the Creator himself became the sacrificers to offer Him up as the victim.

That the Purusha sacrificed is the very Self of Prajâpati alias Visvakarman is clear from the Uttara-Nârâya*n*a Anuvâka that follows the Purusha-Sûkta in the Yajur Veda. That Anuvâka begins by saying that Purusha was born from the waters—from the Rasa or Juice of Visvakarman and Earth. There, Rasa seems to mean Visvakarman's Son-aspect as the Juice of Joy. I shall try to make this clear further on. The Earth seems to represent the altar Vedî as Vidyâ; and the expression 'born from the waters' means the Son of the waters, the waters being the words=all the forms and creatures, as bearing Him who is the Golden Child.

The Purusha-Sûkta itself is called the Pûrva-Nârâya*n*a, to distinguish it from the Uttara-Nârâya*n*a. The *R*ishi or seer of the Purusha-Sûkta is put down as Nârâya*n*a. This

name is nowhere met with in the *Rig* Veda. How did the name arise? I venture to think that a practice prevailed, previous to the time of the Anukrama*n*i, of giving names to some of the Sûktas of the *Rig* Veda according to their subject matter and that subsequently those names were utilized as indicating the *Ri*shis or seers of those Sûktas. For instance, the Sûkta X. 121 is about Hira*n*yagarbha, who himself is put down as *Ri*shi Hira*n*yagarbha Prâjâpatya, son of Prajâpati. This Sûkta may have originally been called Haira*n*yagarbham Prâjâpatyam as meaning the Sûkta about Prajâpati's Self Hira*n*yagarbha; but the expression Prâjâpatyam must have subsequently been construed as a patronymic. Likewise, regarding the *Ri*shi of the Sûktas X 81 and 82 the subject of which is Visvakarman, see note at p. 408 *ante*. Sûkta X. 83 is about Manyu, who is solicited to guard us with his tapas, fervour (pâhi no Manyo! tapasâ sajoshâ*h*—verse 2) and to chase our foemen with his fervour for his ally (tapasâ yujâ vijahi satrûn—verse 3). The *Ri*shi of this Sûkta is put down as Manyu himself, son of Tapas (Tâpasa); but it is clear that Tâpasa is not a patronymic but qualifies Manyu, the subject of praise. Sûkta X. 129 is about the First Cause which alone existed in chaotic water before creation. The *Ri*shi of this Sûkta is put down as Prajâpati Paramesh*th*î. But as Prajâpati is the First Cause, the Sûkta seems to have been named Prâjâpatyam Pârameshth*y*am to indicate that it is about Prajâpati Paramesh*th*î. The latter name Paramesh*th*î which qualifies Prajâpati and which means 'One who is in the highest heaven' is simply a paraphrase of asyâ 'dhyaksha*h* parame vyoman, in verse 7. Sûkta X. 130, which is about Yajña is attributed to *Ri*shi Yajña Prâjâpatya, and Prâjâpatya is taken to mean the son of Prajâpati. But Prâjâpatya seems to be the name of the Sûkta, denoting that it is about Prajâpati who is Yajña, sacrifice, because, according to the Sûkta X 81, Visvakarman alias Prajâpati sacrificed Himself. If we go by these analogies, Nârâya*n*a may have originally meant the Sûkta "**pertaining to Nara,**" **alias**

Purusha,* just as the word Râmâyanam refers to the epic about Râma. But, viewed as a patronymic, Nârâyana would mean "the Son of Nara or Man, and is, in that sense, the *Ri*shi of the Sûkta. It must be remembered that the name Nara is used in the place of Purusha. It will be seen that from Purusha Virât is born and from Virât Purusha is born. The last Purusha would be the grandson of the first Purusha, if Virât is taken to be the son of the latter. But under the view already expressed, Virât is the daughter as well as wife of the first Purusha, giving birth to Himself as His Son, the second Purusha, who therefore is Nârâyana, Son of Purusha; so that the Sûkta is Nârâyana i.e., that which relates to Nara or the first Purusha, and is attributed to His Son, *Ri*shi Nârâyana, a Son who is identical with His Father.

As Purusha is the First Cause, variously named as Prajâpati, Visvakarman, and Hiranyagarbha *whom the Waters bore*, the Paurânics have faithfully preserved this trait of Nârâyana viz. that at the time of Creation He floats on the Waters of deluge. Keeping this trait prominently in view, they were led to fancy that the word n â r a in Nârâyana meant water. We may ask whether n â r a had not been understood to mean water even in the time of the Aitareya Brâhmana, which mentions the dual *Ri*shis Parvata and Nârada. P a r v a t a means the mountain as well as rain cloud, and N â r a d a would be synonymous with the latter, as meaning n â r a - d a, the water giver.

Nârâyana as the *Ri*shi name of the Purusha-sûkta, however, existed even before the Satapatha Brâhmana,† verse XIII. 6, 1, 1 of which says:—

* The instances in which the subject of the Sûkta, instead of being expressed by the very name of the deity occurring in it, is expressed in Anukramani by a synonym, are Kâmâyanî (X. 151) about whom vide p. 124 *ante*; and Sutambhara (instead of Jâtam-bhara) about whom vide pp. 158 and 159 *ante*.

† The *Ri*shi-names of most of the Sûktas of the *Ri*g Veda appear to have been settled even before the period of the Brâhmanas, which, as well as the older Upanishads, in quoting *Ri*g Vedic verses here and there, mention the names of the *Ri*shis of the Sûktas in which those verses are to be found, (vide p. 159 *ante*.)

"Purusha Nârâyana desired, 'may I surpass all beings (bhûtâni), may I alone become all this?" He beheld this form of sacrifice called purusha-medha, lasting five days (purusha-medham pañka-râtram yajñakratum apasyat). He took it; he sacrificed with it. Having sacrificed with it, he surpassed all beings, and became all this. That man surpasses all beings and becomes all this who, thus knowing, sacrifices with the 'Purusha-medha',—he who knows this."—Muir IV. p. 29.

Muir adds that shortly after this the *S*atapatha Brâhma*n*a quotes the Purusha-Sûkta. This shows that the Purusha-medha sacrifice which Purusha Nârâya*n*a saw is the sacrifice of the Purusha, as described in the Purusha Sûkta. The greatness of the First Cause Purusha consists in this His self-sacrifice. He sees that sacrifice and performs it and surpasses all beings. Therefore the expression that He became all beings can only mean that he entered into and loved them all as Himself. The name Nârâya*n*a given to Purusha in the *S*atapa*t*ha Brâhma*n*a shows that Purusha the Deity of the Sûkta was understood to be identical with the *Ri*shi of it.

It will be seen that the purushamedha sacrifice seen and performed by Purusha Nârâya*n*a is called pañka-râtra-yajña-kratu i.e. a sacrifice performed in five days. Now, as the sacrifice seen by Nârâya*n*a is the Purusha sacrifice described in the Purusha Sûkta how did the idea that it was a 'five-day-sacrifice' arise? As in the Purusha Sûkta the objects created are fancifully put into five groups of (1) the Vedas and metres (verse 9), (2) animals (verse 10), (3) men (verse 12 which is a reply to verse 11), (4) gods (verse 13) and (5) the upper regions and worlds including the earth (verse 14), the men of the age subsequent to the Purusha Sûkta may have been led to the fancy of the Creation having been wrought out in five days, and therefore of the Purusha-sacrifice necessary for it having been performed in five days. Or, taking another oft-repeated order of creation viz. (1) the

sky or ether, (2) air, (3) fire, (4) water and (5) earth, and giving each a day, we would get the five-day sacrifice.

He who performs the purusha-medha surpasses all beings and becomes all this, even like its first performer Purusha Nârâyana. I take this to mean that as Purusha Nârâyana performed Self-sacrifice and became all creatures and things by enselfing and loving them, so should a man perform this Self-sacrifice and look upon all creatures as himself. The Vâkaspatya under the word purusha-medha gives an extract from the *S*atapatha Brâhmana (the same as given at Muir IV. p. 29) and quotes the Veda-dîpikâ commentary to the effect that the purusha-medha is a sacrifice extending over forty days from the 10th of the bright fortnight of the month of *K*aitra and that this sacrifice is prescribed for the two highest classes of Brâhman and Râjanya. There is a long list in the Taitt. Brâhmana (III. 4) of different descriptions of men as the victims to be offered to the different deities in the Purusha-medha sacrifice. Only substitutes in the shape of animals were used.* The true purusha-medha of the Purusha-sûkta is Visvakarman's offering the Self unto the Self. The two highest classes are to practise this Self-sacrifice, the one always to teach it, the other always to bear it in mind in governing the common people. Although the purusha-medha may have been fancied to have been a five-day-sacrifice when the primeval Purusha performed it, still in order to show that it should surpass the ordinary sacrifices it may

* Dr. Haug, quoted in Muir I, p. 11, says:—"That, at the earliest period of the Vedic time, human sacrifices were quite common with the Brahmans, can be proved beyond any doubt. But the more eminent and distinguished among their leaders soon abandoned the practice as revolting to human feelings. The form of the sacrifice, however, seems to have been kept for a long time; for the ritual required at that occasion is actually in the Yajur-veda; but they only tied men of different castes and classes to the sacrificial posts, and released them afterwards, sacrificing animals instead of them." Dr. Muir questions the fact of human sacrifice having prevailed at the earliest period of the Vedic time. The fact is the Purusha-medha is understood to have been a sacrifice in which animals were offered as substitutes for man and there seems to be no evidence to show that human beings were ever actually sacrificed. The pasu or the animal sacrificed is in the place of the sacrificer himself.

have been found necessary to spread it over forty days and make it a *pañka* or extended sacrifice. Was this number of the days influenced by the number of the syllables of Virât, the Vidyâ Mother of Purusha?

Riddle of Sat and Asat.

I shall now proceed to those Sûktas of the *Rig* Veda about the Creation in which the Vedic poets appear to riddle with the words Sat and Asat. I shall trace the history of these words from the *Rig* Veda down to the Taittirîya and the *Kh*ândogya Upanishads.

Rig Veda X. 72* is to this effect:—

> Let us proclaim the births of the gods (and of the regions, earth, &c. mentioned in some of the other verses of this Sûkta), that one may see by these (our) hymns [the truth] in a future age. . . (verse 1).
>
> Brahma*n*aspati, like a smith, blew forth these (from His breath). In the past age of the Devas, Sat was born from Asat ('Asata*h* Sad ajâyata') . . . . (verse 2).
>
> (Yea) in the first age of the Devas, Sat was born from Asat. . . . . verse (3).

I take Sat, existence, to mean here the created world. Brahma*n*aspati is the Lord of words. The smith, who is only an instrumental cause, should, I think, be taken as only a half simile here, the applicability of which to the Creator should be found only in the chief peculiarity of the smith's act, namely, the blowing of the fire without which he cannot smelt and fashion. I have already said that no full simile in all the seen things can be found for the formless Infinite Self. The idea wished to be conveyed seems to be that without any extraneous appliances Brahma*n*aspati created the universe by merely blowing and voicing it out from

* The Seer of this Sûkta is, according to the Anukrama*n*i, Brahma*n*aspati or B*r*ihaspati, the Laukya, 'the son or he of the world.' But it appears to me that the subject matter of the Sûkta, namely the creation of Loka, world, by Brahma*n*aspati has been converted into the Rishi name also.

within Himself and that the words uttered by him became the forms which they mean (vide p. 395 *ante*). As, in the first sentence of verse 2, Brahma*n*aspati is clearly stated to be the Creator, what is the meaning of the second sentence which says that existence came from A-sat, non-existence? Surely, the *Ri*shi could not have meant that the Creator was A-sat,—an idea entirely opposed to the spirit of the *Rig* Veda which ascribes the creation of the worlds to God, under different names, vide the hymns referred to in Mr. Griffith's general index II (in Vol. IV) under the word creation. In the second sentence, Asat comes in the place of Brahma*n*aspati, and as the latter is not Nihil, I can only think that the *Ri*shi has a play upon the word Asat. I would take a-sat to be an artificial word,* and would spell it, not as a-sat but as as-at. Now, as, 'to be,' is a root with at as its present participle. The word sat, meaning that which is 'existing,' is formed by combining as and at and by dropping the a in as. Thus I would take the birth or formation of Sat from Asat to be an etymological riddle. Under the Vedic idea of Creation by *naming* (vide p. 396 *ante*), the Creator is, as it were, Mind (vide p. 404 *ante*), flowing as names=forms; and as there can be no *name* without its *root*, the Creator, who is the Cause, seems to be portrayed by our *Ri*shi to be the *Root* AS with its participle at. As as means not only 'to be' but 'to breathe' (vide Prof. Max Müller's *Science of Thought* pp. 221 and 384), the Cause as AS is the Root of not mere existence but of *living existence*, for breath means life. Before the Creation, the Creator, like a man in sound sleep, simply *is* and *breathes*, with His *naming* power lying dormant in Himself.† But when He, the Root AS, wakes up, He

* A striking instance of the use of an artificial word is found in the *Khâ*ndogya Upanishad III. 14, 1, where the universe is called Tajjalân, as beginning, ending, and breathing in Tat, i.e., in Brahman. The word is divided as Tat-ja-la-an and explained as ja, born, la, absorbed, and an, breathing, vide Sacred Books, I, p. 48.

† Therefore the Purâ*n*ic idea is that at the time of the dissolution of the universe the Creator sleeps and that waking up He creates.

names or words out the universe S a t, which, consisting of all kinds of *forms* which his *words* have become, is thus blown forth, because words uttered are blown forth along with breath. His breath, however, is not the ordinary breath, as will be seen presently when reviewing *Rig* Veda X. 129.

Taking the root a s as meaning 'to be,' the regular *word* formed from it and the participle a t is s a t only, and our grammarians will not recognise a s-a t as a *word*. But a learned Pandit at Mysore whom I consulted says that there is another root a s, described as a s a-g a t i-d î p t y-â d â-n e s h u' and meaning 'to shine,' under Bhvâdigan*a*,* with a t as its present participle and that this a s joined to a t would make a regular word without dropping the a, as a s-a t, meaning that which is 'shining.' He compares this word to the words p a *k*-a t and l a s-a t. So, if A s-a t can be derived from this root, nothing can be more natural than the idea that the cause of the universe S a t is God, the Ever Shining,† comparing Supreme Knowledge to Light.

The universe is S a t, *existing* or *true*, by reason only of the *truth* of His being its Self; and so, as there can be no S a t without Him, it is He who deserves to be called S a t. He is the World, the Universe—that Love by which He has become all forms and creatures, entering into them and loving them as Himself. If He had not done so, they would have been without their Bandhu, Bond or Stay.

*R*ig Veda X. 129, referred to above, is a most remarkable Sûkta about Creation. It also riddles with A s-a t and S a t, using a s a t in two senses, first as a-s a t, nihil, and then as a s-a t, and it speaks of Kâma and Bandhu, Love and Bond. It is to the following effect:—

Then there was not A-s a t (for, there was the One spoken of in verse 2); there was no S a t

* See also Vâ*k*aspatya under a s,

† In *R*ig Veda VII. 32. 26 the *R*ishi says, 'may we enjoy J y o t i s h, Light, which means the highest God, vide p.p. 41 and 42 *ante*. He is j y o t i s h â m J y o t i *h* and with His light all the luminaries are shining.

(the world in its created form); there was no rajas, (the star bedecked) firmament, and no sky beyond. "What covered all? Where rested all? In watery gulf profound?" . . . . (1)

There was no death and no life;* no denoter or flag of night nor of day (moon and sun). (Only) That One with Svadhâ breathed without air. Nothing whatsoever existed except It. (2)

Darkness existed and hidden in darkness was all this (universe) at first un-see-able fluid.† The Germ ‡ that was covered in the husk, was born as the One by the greatness of (It's own) tapas. (3).

In the beginning arose Kâma, Love, the primal r e t a s, seed, of (It's) mind. Sages, searching in their heart with yearning (manîshâ), found the Bandhu (bond) of S a t in A s a t. (4)

Their r a s m i, thread, extended—what across? what below? what above? (i.e. it extended everywhere). They were r e t o d h â *h*, generators; they were mighty, (with) Svadhâ here and Prayati yonder. § . . . . (5)

"Who knows, who ever told, from whence
this vast creation rose?
No gods had then been born,—who then
can e'er the truth disclose." . . . (6)

From whence this Visrish*t*i, manifold creation, has sprung? Whether it was made (or conceived by any body) or not? He, who is the Overseer of this (universe) in the sky on high (p a r a m e v y o m a n), knows, or (he too) does not know, O my friend! . . . , ... (7)

*Mr*i*tyu and Amr*i*tam. The latter cannot mean here immortality. It simply means life. Living and dying did not then exist, there was yet no creation.

† "Salilam a-praketam."

‡ The word for germ is â b h u.

§ P r a - y a t i seems to be derived from y a t, to endeavour. The ascetics are called Yatis because they exert and achieve Brahman. About Svadhâ vide p. 148 *ante*.

The breath of the One that breathed without air cannot be the ordinary breath which depends upon air: it is the ever living independent Spirit.* The hymn describes the spiritual birth of the ever existing One. By birth is meant not that It was born from something else but that by It's own innate tapas, brilliant knowledge,† It was born of Its own accord as the All-loving, All-enselfing Son, simultaneously with the birth of the creatures. That Son is Kâma, Love, the Retas or Son of Mind, as the Creator is Mind (pp. 400—404 *ante*). Retas occurs in *Rig* Veda I. 68, 4 in the sense of son (i*kk*hanta reta*h*). Sacrificially, Agni is the emblem of that Kâma, as one of the many names under which he is offered oblations is Kâma who makes the sacrificer's kâma, wish, satya, true (Taitt. Sam. II. 1, 3, 1; and Taitt. Br. III. 12, 1). In other words Agni is Satya-kâma. In *Rig* Veda II. 38, 6, Savitar, the sun, who is the Agni in the sky, is praised as 'visveshâm *k*aratâm Kâma*h*': 'Love of all creatures.'

In *Rig* Veda VIII. 43, 14, Agni is praised thus: 'O Agni! Thou who art vipra, learned, san, good, and sakhâ, friend, art made ablaze by Agni who is vipra, san, and sakhâ. Here the Agni who is addressed is the Âhavanîya fire and the other Agni is the churned out fire that is offered unto it ‡ (vide the explanation in the Ait. Br. I. 16). Thus both the Agnis have got the same epithets, to which is to be added 'Yajña' of the well-known verse Yajñena Yajñam, I. 164, 50. I quote this verse here to show that Sat, which in the masculine becomes San, is a name applied to the highest Deity symbolized by Agni. Sat has two meanings, one

* This has been clearly pointed out long ago by Prof. Max. Müller, vide his Hist. Ancient Sanscrit Lit. pp. 559—565.

† 'Yasya jñânamayam tapa*h*,' Mu*n*d. Up. I. 1, 9.

‡ Man of self-sacrifice makes God ablaze in himself by the fire of self-sacrifice. Without Sacrifice He will not shine in us. The Yajur-Veda says in many places:—Asau Âdityo na vyaro*k*ata: the sun did not shine,' unless certain sacrifices were performed. The sun means the inner Sun, the Supreme Self.

'existing', the other 'good.' Similarly, a-s a t means not only 'not existing' but 'not good.' The poets of the *Rig* Veda who called their Visvakarman Sâdhukarmâ and Satyadharmâ could never have meant any of their gods to be a-s a t in any of its two senses. Yet, in *Rig* Veda X. 7, 5, our Agni who, we have just seen, is S a n, is praised thus :—

> In the lap of Aditi (the altar), in the birthplace of Daksha (probably the Soma juice pressed in the sacrificial hall), Agni who is our First-Born of *Rita* (Sacrifice) and who is the milch-cow and the bull (showerer of bliss), in the ancient life (i.e. life of spirituality that has come down from the ancient time), is A s a t *and* S a t in the highest heaven.

This puzzle of A s a t *and* S a t can only be got over by taking Agni to be A s-a t and S a t, that which is Shining and Good.

Similarly, in the hymn under review (viz. X. 129), the poet seems to riddle with the word a s a t. Taking it at first as a-s a t, he says : 'Then there was not a-s a t.' By this he refutes the idea of a-s a t being the First Cause—an idea which would suggest itself if, in the riddle of 'from A s a t, S a t was born', A s - a t is mistaken for A-s a t. Having thus refuted what had to be refuted, the poet says that the One existed and breathed and that before It performed tapas and brought forth the Son Kâma, all was darkness and there was no S a t, the world in the created form. Then comes the riddle in the saying that the learned sages found the bond of S a t in A s a t. How can any binding force be found in Nihil? The Thing from which the binding force comes cannot be A-s a t or Nihil; it is A s - a t, the Self-shining Root of existence and goodness. It performed tapas and begat Kâma, Love, who is the bandhu, bond, of the world, for He loves all creatures as Self. The selfish world is torn asunder, as the selfish men are so many discordant entities tearing and despoiling each other in

seeking self-aggrandizement. Therefore, that Love which makes each member of the society look upon all others as Self is the only force to bind and hold the world together. God has given that Love to the world from the very beginning. It is quite enough if we try to realize that Love, without rushing to any conclusion about the precise manner in which the physical world has come into being. We do not know it. God knows. Even if God were to appear in any form and tell man how He created the world, would not the d mon of man's polemics and sophistry rule even Him out of court and say that He too does not know? Is the friend whom the poet addresses such a Devadatta? To him even God does not know.* For the gifted poet's part he has no doubt whatever of the One that exists and breathes, and of It's Love and the ethical and spiritual world which that all-enselfing Love has become.

Now, that Love is the Bond of S a t—of existence. The Munndaka-Upanishad II. 2, 5 says:—" Give up all other talk, O ye men! Know the One Self only who is the S e t u of nectar.' Other upanishads† also speak of the S e l f as S e t u, as V i d h *r i* t i or V i d h a r a *n* a, meaning 'He who binds or holds or sustains.' S e t u is derived from s i, to bind, and means a dam or bund which impounds water and is its stay. So, B a n d h u and S e t u seem to mean the Self as the bond or stay of the world.

The sages of old realized Agni Kâma as the Bond of the world, and became fathers by effusing ‡ themselves

* This confession that even the Overseer in the sky on high does not know, has ever been a knotty point to our theologians. If we take the Overseer to be the sun who sees much all around, he too is a finite being in space and cannot see the Infinite. He is only an emblem of God. The Visish*t*âdvaitins of the school of Râmânuja, laying stress on p a r a m e v y o m a n and construing it as 'the highest heaven,' say that the Overseer there is Paramesh*th*î, the Supreme Self himself, and that as He is Infinite, His intellect, with which the creation was wrought, cannot but be infinite without any i y a t t â or 'only-this-much-ness.' So He too does not know the limit of that which has no limit. If He knew the limit of His powers He would become finite.

† *Khând.* Up. VIII. 4, 1; B*r*ihadâra*n*yaka IV. 4, 22; Ka*th*a III. 2; *Svet.* Up. VI. 19.

‡ Vide Agastya p. 123 *ante.*

spiritually in order to enself all the creatures. Their thread which extended everywhere seems to be themselves as the widespread Yajña, Sacrifice, whose everywhere stretched tantu, thread, is spoken of in the next Sûkta, viz. X. 130. When their Agni Kâma is Yajña and as such is sacrificed—a sacrifice which was the first law (I. 164, 50), they too become Yajña and are born spiritually.

Everything is dark and chaotic as in the night of mid-winter; but in due time the One that is hidden in the husk of the phenomenal world reveals Itself to the mental world as Kâma, Love, like the summer sun Agni to the physical world.

There is authority for supposing that Kâma, the Retas of Mind spoken of in the *Rig Veda*, is the Self, the Setu of the Upanishads. The Taitt. Âranyaka (I. 23) says to the following effect:—

> This (universe) was âpah, waters, yea all fluid (salilam eva). Prajâpati, the One, came into being (sam-abhavat) on a lotus leaf. In His inmost mind (antar manasi), Kâma, Love, arose saying,—let me create this. . . . Therefore about this this (*Rik*) is said:—
>
> (Here comes verse 4 of *Rig* Veda X. 129).
>
> . . . He (Prajâpati) performed tapas and shook His body. From his flesh sprang forth the red rays as the wind-girdled *Rishis*; from his nakhas nails, the Vaikhânasas; from his vâlas, hair, the Vâlakhilyas; * and his rasa, juice, (became) a bhûtam, (a strange being, viz.) a tortoise swimming in the middle of the water. He addressed him thus—' you have come into being from my skin and flesh.' 'Not I,' he replied, 'I have been here pûrvam, from before.' This is the reason of the Purusha-hood † of Purusha. He

* All these are puns. The drift is that all the *Rishis* sprang forth from God.

† This is a fanciful derivation of Purusha from pûrvam, in order to force out the meaning that Purusha is He who existed before the creation. The real meaning is the In-dweller, the Self in all puras, bodies. This also is implied from His being in the Cosmic water.

(the tortoise) became 'the Purusha of thousand heads, thousand eyes, thousand feet,'* and sprang forth. He (Prajâpati) told him—'You have indeed been from before and so You, the Before, do this (creation).' He, (the Purusha, here called) Aru*n*a*h* Ketu*h*, took up water from there in his palms and placed it in succession in different directions, saying 'O sun, come along; O fire, come along; O air, come along; O Indra, come along; O Pûshan, come along; O Devas, come along'; and from the waters, so placed, all these came forth, as well as Fathers, Gandharvas and Apsarases; and from the particles (of water) that went off (when the water was so placed) sprang forth the Asuras, Rakshas and Pi*s*â*k*as; therefore, they were conquered, p a r â b h a v a n (literally, off they became,—off from the gods). Therefore, about this this (Rik) is said: 'When the B*r*ihatî waters came by the Garbha, Embryo, bearing (Him as) Daksha and giving birth to (Him as) Svayambhu (Self-Born)'†, then all these creations (s a r g â *h*) were sent forth; for, from the waters, indeed, this (universe) came forth. Therefore, all this is the Self-Born Brahman [as Brahman has enselfed the universe]. Therefore, [without Brahman] all this became crumbling and unstable. Prajâpati, indeed, is it (the universe): making Him-Self by Himself, he entered it (â t m a n â â t m â n a m v i d h â y a t a d e v â 'n u p r â v i *s* a t). About this, is said :—

'Making the worlds, making the beings, making all the directions and sub-directions, Prajâpati, the First-Born of *R*ita, entered Self

* This is a verbatim quotation of the first half of the first verse of the Purusha Sûkta, *R*ig Veda X. 90.

† This is in very nearly the words of *R*ig Veda X. 121, 7, which is about Hira*n*yagarbha, vide p. 413 *ante*.

by Self. *

He who knows this enters It, obtaining all this and besieging all (s a r v a m a v a r u d h y a).

Entered Self by Self. As He says 'I am all this,' so the universe, from this stand-point of view, is Himself by reason of His having entered it. He who knows this enters Brahman, obtains i e. becomes all this by enselfing himself everywhere, and becomes the besieger or conquerer of all as he leaves no second to fight with.

It will be seen that the above is a general commentary on some of the most remarkable Sûktas of the *Rig* Veda, viz. X. 129, about Parameshthî; X. 90, about Purusha; and X. 121, about Hiranyagarbha. The word s a l i l a m is taken from verse 3 of X. 129. The Retas of Mind of that hymn is described here as the Juice of Prajâpati and that Juice is clearly identified with Purusha who, again, is exhibited in the metaphor of the tortoise whose home is water and who conceals his body within his shell. Purusha, the In-dweller, is in the waters which, in the Vedic language, appear to mean the universe, and He is concealed in all phenomena. This Juice is the Son-aspect of Prajâpati as Universal Love. His birth is simply His manifestation and, therefore, it is said He existed from before. As the creation of the universe from the ethical and spiritual point of view befits this universal Love, the Father asks Him to create, and thus asked He throws up the cosmic waters as the names 'sun,' 'fire,' 'wind,' &c.; for, the uttering of the names has, it appears to me, a reference to the nâma-rûpa mode of creation. The waters=the names=forms, thus uttered forth, crumble to pieces unless the All-enselfing Juice of Love enters them. It is thus clearly indicated that this Juice-Purusha who is the stay of the universe is the Bandhu, the Retas of Mind, of the *Rig* Veda.

* This is the verse referred to in the note at p. 415 *ante*. Here, instead of p a r î t y a there is v i d h â y a and instead of a b h i s a m b a b h û v a, there is here a b h i s a m v i v e s a.

The story exhibits Purusha as *Rishi* Aruna Ketu, the Red flag, evidently because everything is darkness before Purusha rises like the red sun of the morning—like Agni the fire, whose color is reddish. The waters placed by *Aruna* are explained to be the watery bricks used by Him in constructing the altar of His sacrifice. Thus, there is the riddle of waters being used as bricks. If, as already stated, we take the waters to signify all the forms, viz.: stars, sun, moon, earth, and all creatures, we get the beautiful idea of the whole universe being the altar of Purusha's Self-sacrifice. We should realize that we are all cemented together like the bricks of the altar by the Supreme Self, whom we all bear in our hearts and whom our ancients worshipped in the symbol of the sacrificial fire who is the Red *Rishi* and the Flag of Sacrifice. All sinful desires, which are the Asuras, Rakshas and Pisâkas, run away from His sacrifice.

Let us now go to the Joy of the Taitt. Upanishad which riddles with Asat, Sat and Satyam. It is to the following effect:—

> He who knows Brahman to be Asat (nihil) verily becomes Asan (nihil).
>
> He who knows Brahman to be Asti, 'It is,' him they call San (existing and good).
>
> He (the Self) desired (akâmayata), 'may I be many (i.e. may I multiply) and be born (as My children)'. He performed tapas and sent forth (asrijata) all, whatever there is. Having sent forth, He entered It. Having entered it, He became Sat and Tyat; defined and undefined; supported and not supported; endowed with knowledge and not endowed with knowledge; satyam and an*ri*tam (truth and falsehood): all this whatsoever, became Satyam. That, they say, is Satyam.

About this, there is this verse:—

Asad vâ idam agra âsît,
Tato vai Sad ajâyata;
Tad Âtmânam svayam akuruta;
tasmât Tat Suk*ri*tam u*k*yate.

This (Brahman) was Asat before. From It Sat was born. It (Sat) made itself the Self: therefore, It is called Well-made.

That which is Suk*ri*tam, Well-made, is verily Rasa, Juice. He who obtains the Juice becomes blissful. Who can live, who can breathe, if there is not this all-shining (âkâ*s*a) Ânanda, Joy? He (Âanda) is certainly the causer of joy.

There are here the same tapas, the same Kâma in the verb akâmayata, the same Juice, and at the outset the same kind of condemnation—a strong one—of the atheistic saying that God is Asat, Nihil. God *is* and he who believes in Him is San,—exists worthily. There is here the same kind of riddling with Asat as we shall presently see, and it appears to me that Sat and Satyam are used in more senses than one.

First of all, reading Satyam as Sattyam, it is artificially divided into two words, sat and tyam, and then tyam is converted into tyat to rhyme with sat. Here sat seems to be used to mean all visible, tangible, things; and as a contrast to this sat, the artificial word tyat seems to mean all invisible things such as air and sky (cf. Br. Ar. Up. II, 3, 1). The sense is that the Self, by entering into all things, became all the visible and invisible things.

Then comes the expression that satyam as well as an*ri*tam, all this whatsoever, became satyam. In this sentence the first satyam, contrasted as it is with an*ri*tam, untrue, means 'true.' The expression amounts to—'all the true as well as untrue things whatsoever became satyam.' I think this second Satyam admits of different meanings.

(1). Reading it with double t as s a t t y a m and inserting the vowel i between t and y (under a process of punning similar to that with which Samvatsara is dealt with, vide p. 423 *ante*), we get the artificial word s a t - t i - y a m. Indeed S a t t y a m is read as s a t-t i-y a m by no less an authority than the *Kh*ândogya Upanishad (VIII. 3, 5), which says (as translated by Prof. Max Müller) that "s a t signifies the immortal, t i the mortal, and with y a m He binds both." The Vi*s*ish*t*âdvaitins take the immortal to be the soul, the mortal the body, and y a m the Supreme Self that *controls* and rules over both—over spirit and matter. We may perhaps take the sun and stars which have been existing in the sky from countless ages to be immortal, as it were, relatively to the creatures, &c., on earth, who are mortal by reason of dying or decaying soon. *If so, the* y *a m is* the Self who by being in each one and all of them is binding them all—binding both the heavens and the earthly creatures. This 'He who binds' is the Mind's Retas of the *R*ig Veda, the Bandhu or Bond of the universe. In lieu of the words immortal and mortal, the Taitt. Upanishad uses the words s a t y a m and a n *r i* t a m, and so the expression that s a t y a m as well as a n *r i* t a m became s a t - t i - y a m means that they have the Supreme Self as their Bond or Stay; for if He had not entered them all—if the Self of universal love had not enselfed them all and said 'I am all these'—they would have crumbled to pieces (vide p. 447 *ante* about the created things crumbling, until Purusha entered into them.)

(2). S a t y a m means not only true but good (being derived from s a t, meaning both existing and good) and so s a t y a m and a n *r i* t a m mean good and bad. All creatures, good and bad, are s a t y a m, true, existing by reason only of the Bond who is S a t, Good; and all of them, however bad (a n *r i* t a m) they may be, have each, by the quickening force of that S a t in them, the potentiality of becoming s a t y a m, good, as soon as they realize the Good in them. There is no everlasting hell. The worst sinners, the souls of all animals and insects, have before

them a possibility of each knowing and realizing the Loving Self in them, giving up their mutual strife, if not in this life, at least in some future life however distant it may be; and in order that they may do so at any moment He has made a sacrifice and gift of Himself to one and all from the very beginning. In view of this great possibility, all creatures, however bad they may now appear, are satyam, good.

(3). As the universe is in the Infinite Sat, we may say that all creatures are Satyam in the sense of 'existing in Sat,' comparing satyam for the purpose of this pun with the word grâmyam (grâme bhavam=grâmyam).

Thus, all things, permanent and transitory, good and bad, have become satyam in more senses than one.

Then comes—'That, they say, is Satyam.' The original of this is: Tat Satyam iti â*k*akshate. Satyam here may be taken to mean truth, goodness, the quality of Sat. If so, the sentence means—'*That* i.e. all that was said about the Sat's having entered all creatures as their Bond—as the Ideal Self of universal love—is the truth, the goodness, of Sat, to be learnt by us.'

Then,—to show that the speaker in the Upanishad did not find this truth newly, he introduces an old saying, a verse, which riddles with Asat and Sat. At the very outset the speaker strongly condemned the idea of Brahman, the First Cause, being Nihil, and yet he introduces a verse which says that Asat was before and that from it Sat was born. Here Asat can only be A-sat. From It (simultaneously with the s*r*ish*t*i of the universe) Sat who is the Good In-dweller is born. The goodness of Sat is clearly indicated by It's making itself the Self, the Well-made. The making the Self can only mean Sat's enselfing, i.e. loving all creatures as Self. We may compare this 'making the Self' with 'k*r*itâtman,' the epithet of the knower (*Kh*ând. VIII. 13, 1; Mu*n*d. III. 2, 2 and 5). It means exactly 'he who has made the Self.' The *Kh*ând. Upanishad

referred to says:—D h û t v â *s* a r î r a m a k *r i* t a m k *r i*- t â t m â B r a h m a l o k a m a b h i s a m b h a v â m i. I think a k *r i* t a m clearly qualifies *s* a r î r a m and not B r a h m a l o k a m. The body is a k *r i* t a m, not *made*, not achieved; for it comes by nothing better than animal law. Man is born into body. What he should spiritually make or achieve is the Self. He must make his self the enlarged Self that enselfs and loves all creatures as himself. This is making the Self. No new thing is made. The fire that existed is fanned by the knowledge of Brahman and made ablaze.* K*r*ita, the name given to the golden age, must have meant the age of spiritual achievement. There is another peculiar expression in the *Kh*ând. Upanishad, namely the â d e *s* a of a h a ṅ k â r a. That â d e *s* a or teaching teaches that A h a m 'I', synonymous with Âtman, 'Self', is below, above, right and left and everywhere. This means that the knower should enlarge himself by attaining the Ideal Aham, the Supreme Self, who is everywhere and has enselfed all. The knower k *r i* t â t m a n must make himself the enlarged Aham and therefore a h a ṅ k â r a (Aham-making) is preached to him. There are two ahaṅkâras, lower and higher, the distinction between which is well drawn by Râmânuja in the Jijñâsâdhikara*n*a of his *S*rîbhâshya. The lower is that by which man says that the mortal body only is himself: thus limiting himself he becomes selfish and sinful and vain-glorious. The *S*âstras condemn this ahaṅkâra. The higher one is that by which man identifies himself with his true state as the pure, all-knowing Self, which state is alike in all souls and which has always for its very soul—spiritual existence and joy—the Supreme Self.

Sat, the Son of As-at, is thus revealed to us as the First Perfect Knower that has achieved the Self. He is the Joy of loving all creatures as Himself. If there was

* The stand-point changes if k*r*ita is understood in the sense of 'manufactured.' It then means not permanent, and its opposite ak*r*itam would mean permanent. In this sense the phrase:—n â s t i a k *r i* t a *h* k *r i* t e n a (*Mund* I. 2, 12), is used.

not this Joy as the pure Ideal to attain to, what high-souled man would consider life worth living?

After this our Upanishad (i.e. Taitt. Ânandavallî) says to this effect:

> When man finds his fearless situation in This a d *r i s* y a, a n â t m y a, a n i r u k t a, a n i l a y a n a (Self), then he becomes fearless. But when he makes the least a n t a r a m in Him, then he gets fear.

The Self is fearless because He has no a n y a t, another, to hate. He who hates and injures is hated and injured in return. He is always in fear of the enemies he has made. The Infinite Self is a d *r i s* y a, not seen, as He has no form; a n â t m y a,* bodiless (?); a n i r u k t a, not defined as so much only (His greatness and goodness has no î y a t t â or limit); and a n i l a y a n a, houseless; for what can house the Infinite who is the house of all others? The a n t a r a m, screen, has already been explained in commenting on *R*ig Veda X. 82, 7 (p. 407 *ante*).

Sat as Joy.

Then comes the mîmâmsâ or the attempt to know the vastness of Brahman's Joy, who is clearly declared to be One Whom 'speech united with mind cannot fathom'. It is to this effect:—

(1). If he is a youth, a righteous youth, well read (in the Vedas), very ardent, very firm, very strong; if to him all this Earth (i y a m P *r i* t h i v î S a r v â) be full of Vittam, Wealth, † *He is One* (the) Joy of men, *and* of the *s*rotriya knower who is not enslaved by desire.

(2). Those Hundred Joys of men, *He is One* (the) Joy of Manushya-Gandharvas, *and* of the *s*rotriya who is not enslaved by desire.

* Here â t m a n is explained to be used in the sense of body. O the Infinite Self is not enselfable—pervadable—by any other. The knower's enselfing Him by saying I am Thou is his merging himself in Him. A n â t m y a may be taken to mean 'unequalled.'

† Â n a n d a, joy, is a masculine word, and so the pronoun who or he is used.

(3). Those Hundred Joys of Manushya-Gandharvas, *He is One* (the) Joy of Deva-Gandharvas, *and* of the *s*rotriya who is not enslaved by desire.

(4). Those Hundred Joys of Deva-Gandharvas, *He is One* (the) Joy of the Fathers of beings of eternal Worlds *and* of the *s*rotriya who is not enslaved by desire.

(5). Those Hundred Joys of the Fathers of beings of eternal worlds, *He is One* (the) Joy of the Devas who are Âjânajas *and* of the *s*rotriya who is not enslaved by desire.

(6). Those Hundred Joys of the Devas who are Âjânajas *He is One* (the) Joy of Devas who are Karma-Devas, *and* of the *s*rotriya who is not enslaved by desire.

(7). Those Hundred Joys of the Devas who are Karma-Devas, *He is One* (the) Joy of the Devas, *and* of the *s*rotriya who is not enslaved by desire.

(8). Those Hundred Joys of the Devas, *He is One* (the) Joy of Indra *and* of the *s*rotriya who is not enslaved by desire.

(9). Those Hundred Joys of Indra, *He is One* (the) Joy of B*ri*haspati *and* of the *s*rotriya who is not enslaved by desire.

(10). Those Hundred Joys of B*ri*haspati, *He is One* (the) Joy of Prajâpati, *and* of the *s*rotriya who is not enslaved by desire.

(11.) Those Hundred Joys of Prajâpati, *He is One* (the) Joy of Brahman, *and* of the *S*rotriya who is not enslaved by desire.

(12.) This *He* who is in Purusha, that *He* who is in Âditya, *He is One*.

* * *

(13.) Knowing that Brahman's Joy whom speech united with mind cannot fathom, man does not fear.

(14.) This does not scorch him, viz. 'what good I have not done,' 'what bad I have done.' Knowing

thus (the Self as Joy), he enlivens and gladdens them (i.e., good and bad) as Self; indeed he enlivens and gladdens both as Self.

The whole of the above lesson strikes me as being purposely drawn up in a riddling vein. If we read the lesson without the capital letters, and the italics and the brackets I have ventured to put, the outward meaning conveyed is that there is a gradation of worlds one above another with a corresponding ascending scale of joys, one a hundred fold greater than the other. Reading thus and arguing that the joys that are counted are limited and that therefore the only joy that can be everlasting is that infinite joy of Brahman which is not fathomable by speech, the idea has arisen that all the worlds except Brahman will perish in their respective allotted time. Taking even the joy of the Brahman of para (11) to be counted as made up of one hundred joys of Prajâpati, one school says that the genitive B r a h m a *n* a *h* in 'B r a h m a n a *h* â n a n d a *h*' should be taken to be the genitive not of the neuter Brahman but of the masculine god Brahmâ, who is not eternal, as the Purâ*n*ic text says: "B r a h m a *n* o 'n t e *"; that this Brahmâ is different from Prajâpati who must be Virâ*t* (masculine); and that although in para (13) the same genitive is repeated in the expression, 'â n a n d a m B r a h m a *n* o v i d v â n' still there the context of 'the unfathomable joy' decides the genitive to be that of the neuter Brahman. Another school (that of Râmânuja) says that as the object of the counting is to show the greatness of the highest joy and as the count stops with the Brahman of para (11), that Brahman is identical with the Brahman of para (13) as no other Brahman is indicated, that Prajâpati is identical with Brahmâ (the masculine), and that the attempt to count the countless is simply the *s* a t e p a ñ *k* â *s* a t - n y â - y a viz. that fifty is merged in hundred, that is to say, if you take Brahman's infinite joy to be one (say the algebraical *X*)

* Quoted in full at p. 154 *ante*, where I have said that this text must have arisen by misconstruing the Upanishadic text quoted at p. 153 *ante*.

all other joys are fractions of it. The *srotriya* who according to one school, becomes Brahman Itself, or who, according to the other, obtains Brahman as his all-in-all-joy, will count the lower joys as nothing, he has no desire for them. Any how the degradation of not only Indra and B*ri*haspati but also of Prajâpati is complete.

The explanation I would attempt to give is this: In the *R*ig Veda we do not find any real distinction between Indra, B*ri*haspati, and Prajâpati. Indeed, even in some of the Upanishads Indra occurs as the Supreme Self. Indra, from whom i n d r i y a, strength, is derived, is God's aspect as the strong warrior putting down the Asuras, the dark passions; and his *R*ig Vedic name *S*atakratu 'he of hundred wisdoms or sacrifices' settled him down in the subsequent age into the warrior king of the Devas who performed a hundred sacrifices. To do so he must have had a Brâhman priest, and B*ri*haspati, the priestly aspect of God, became the priest. The priest leads to the Deity; and that Deity, Father Prajâpati, the Lord of all peoples, worthily became. In this manner the outward gradation of disciple, priest and God arises; but from the spiritual point of view there is no gradation; there is oneness of spirituality. God would be no God but for His righteousnesss. The priest who teaches and the disciple who is taught and who both practise Brahman as their conduct would be no priest and no disciple but for their righteousness. If they are perfect there can be no distinction in quality between them. It is difficult to find perfection in men. But the perfect God can afford to be a perfect Priest, a perfect Disciple, a perfect Parent, a perfect Son, &c. as the Ideal for us all to strive to reach. What has our perfect Father Visvakarman done? Why, He, as the First Sacrificer, has sacrificed Himself and become all of us, His children, by means of Himself as His Son Brahman or Âtman that has enselfed us all—loves us all as himself.

Here, let me digress a little and compare Prajâpati's position in certain other Upanishads.

The B*ri*hadâra*n*yaka has two long lists. The one says:—first Brahman Svayambhu (neuter, Self-born Brahman); from It Paramesh*th*î; from him Sanaka, and so on. The other says:—first Brahman Svayambhu; from It Prajâpati; from him Kâvasheya, and so on. Paramesh*th*î of the one and Prajâpati of the other appear to be identical.

The *Kh*ândogya's list is very short: Brahmâ (masculine) taught the knowledge of Self to Prajâpati, the latter to Manu and Manu to the people. But just above that list Prajâpati teaches the Self to Indra.

We have seen that Brahmâ is identical with B*ri*haspati and that even the neuter Brahman means the priest B*ri*haspati. As the priest ranked the highest it was no doubt thought, in preparing the lists, that God's priestly aspect should teach His aspect of Prajâpati or Lord of people what the Self is and what He should do to deserve to be Lord of people. What He has done we know, namely Self-sacrifice. The only difference between these lists and the list of the Ânandavalli is that in the latter we have two renowned Sacrificers, Prajâpati and Indra, and that the priests that are put immediately above them both are one and the same High Priest, called B*ri*haspati in one case and Brahman in the other. In this connection a fact worthy of notice should be stated. Just above the list in the *Kh*ândogya the knower says: Casting off the unachieved body and becoming one who has achieved the Self, I will be everywhere in the Brahmaloka ('B r a h m a - l o k a m a b h i - s a m b h a v â m i)'; and after this he says: 'It is Brahman! It is Immortal! It is Self! I take refuge (p r a p a d y e) in Prajâpati's Hall—Home'. Thus Brahman's World and Prajâpati's Home (the Self Himself as the World and Home) are identical. No convincing reason is assigned for accepting any distinction between them.

Let us now go to the Mu*nd*akopanishad. It says:—'Brahmâ (masculine), the First of gods, the Maker of all, the Protector of the universe, was born (s a m b a b h û v a) or became. He taught Brahma-vidyâ to his eldest son Atharvan,' and so on. Here, '*was born*' or '*became*' should be

understood as *was born* or *became* Himself by Himself, the all-enselfing, all-loving Son. Thus Brahmâ is identical with Svayambhu (self-born) Brahman.

The Kaushîtaki-Upanishad I. 2, in describing the knower's journey to Heaven, says:—" Having reached the path of the gods, he comes to the world of Agni (fire), to the world of Vâyu (air), to the world of Varuna, to the world of Indra, to the world of Prajâpati, to the world of Brahman. In that world there is the lake Âra, the moments called Yashtiha, the river Vijarâ (ageless), the tree Ilya, the city Sâlajya, the palace Aparâjitâ (unconquerable), the door-keepers Indra and Prajâpati, the hall of Brahman called Vibhu, the throne Vikakshanâ (intelligence), the couch Amitaujas (endless splendour), and the beloved Mânasî (mind), and her image *Kâkshushî* (eye), who taking flowers, are weaving the worlds, and the Apsaras, the Ambas (scriptures?), and Ambâyavîs (understanding?), and the rivers Ambayâs. To this world he who knows this approaches. Brahman says, 'Run towards him with such worship as is due to myself. He has reached the river Vijarâ (ageless), he will never age'." . . . . Then at last to the question, "Who art thou?" put by Brahman, he replies, "Thou art the self of all that is; what thou art, that am I." I quote this from Prof. Max Müller's *Theosophy*, pp. 121—123. The last part will be quoted again more fully in another connection further on in this essay.

If the knower did not say, 'what thou art that am I', he would have divided himself from Brahman, in whose world there is no divided, dvaitic, selfish life. The whole thing is a beautiful allegory. Brahman himself is the Infinite world. If the throne is intelligence, the couch endless splendour, and the Ambâs and Ambâyavîs scriptures and understanding, as rightly guessed by Prof. Max Müller, all the other names also contain, most probably, some esoteric meanings. Be that as it may. One thing which for our present purpose is noteworthy is the fact that Indra and

Prajâpati who at first are placed in worlds lower than that of Brahman are in the same breath further on said to be door-keepers of the hall of Brahman. The thing is the Self as the Infinite World is everywhere, and the worlds of Agni, Vâyu, Varuna, Indra, and Prajâpati, are all to the knower One World, namely the Self or Purusha in Agni here on earth, the Purusha in the lightning in the atmospheric region, the Purusha in Varuna, probably the moon, the Purusha in Indra, probably meaning the sun here, the Purusha in Prajâpati, probably meaning here the starry region. Higher than it is the world of Brahman. Although the Infinite Purusha is everywhere, high and below, man's æsthetic sense and reverential spirit place Him in the highest imaginable place, to show that because He pervades everywhere enselfing and loving all, He is High=Great. Simply because in one place the religious poet described the Infinite Indra and Prajâpati by the metaphors of the sun and star it does not follow that Indra and Prajâpati are nothing else but the sun and star. The Self Himself is the Door, the Bridge, the Way, to Himself; and He Himself is the pair of door-keepers as Indra and Prajâpati. The door-keepers admit only him who is fit to go to the presence of the King. Here, let us take Indra in the sense of a strong, vigorous youth—one of spiritual i n d r i y a, vigour—that has put down the senses and desires. In this light Indra can admit to the Presence only the man who has mastered his senses and desires. But mastering the senses and desires amounts only to the destruction of sin—to becoming a harmless creature. This much is not enough. Indra in the sense of Rainer, has rained himself as universal love (cf. 'he has become form-and-form'). But this idea of spiritual fatherhood is more directly expressed by the name Prajâpati. So, Prajâpati, the other door-keeper, who as Father has flown as Universal Love and made all creatures His prajâ, would ask:—'True, you have destroyed all that should be destroyed. But have you constructed the Home which you wish to enter? True, you have mastered the senses and in that shown your vigour.

But have you flown as love—have you become Prajâpati by enselfing and loving all the people among whom you were placed?' If he has done both, he is admitted, and, becoming one with Brahman, says 'What thou art that am I,' or rather we should say, sings the Song of 'Aham' (Self), which Song occurs in the Bh*ri*gu-vallî of the Taitt. Upanishad as sung by the knower on his going to the Self of Joy (Â n a n d a - m a y a Â t m a n). In one of the verses of the song, the knower realizing that he is one with the First-Born says: I am the First-Born of *Ri*ta or sacrifice'.*

In all these lists the highest place occupied by Brahman seems to be due to the etymological superiority of this name of God as meaning Word=Mind=Knowledge. The preference for this name may also be due to its shade of meaning as the highest kind of priest, viz. the Brahmâ priest. The Vedic peculiarity is that when, out of several names of quality applied to God, one is taken up for praise, that name is extolled as the highest.

For instance, the B*ri*hadâra*n*yaka V. 4, takes the name Satyam as meaning the highest Deity to be known. It says 'Brahman should be known as the Prathamaja or First-Born Satyam. 'In the beginning the waters only existed; they sent forth (gave birth to) Satyam; Satyam (sent forth) Brahman; Brahman (sent forth) the gods; and the gods worship Satyam only.' This seems to mean that the Antaryâmin aspect of God is Himself, the ever First spiritual Son placed in the womb of all phenomenal forms which are evolved from the cosmic waters and that this Satyam should be known, because, being in all, It loves all creatures as Itself. The thing to be noticed here is that in

* The original is: A h a m a s m i P r a t h a m a j â *h* *R i t a s y a* p û r v a m D e v e b h y o A m *r i* t a s y a n a b h â - i: 'I am the First-Born of *Ri*ta, the Navel of Am*ri*ta, even before the Devas'. God's First-Born is His own all-loving Self, revealed as sprung at the very beginning from His self-sacrifice. For the sake of music n â b h i *h* is explained to be pronounced as n â b h â - i. Comparing this Immortal's Navel with the Navel mentioned in the *Ri*g Veda X. 82, 6 (p. 411 *ante*), the fire altar is the navel of Immortal Yajña, Sacrifice.

taking up the name Satyam for praise, Brahman, although identical with Satyam, is placed below It even as It's offspring.

Lastly, going to the *S*vetâ*s*vatara Upanishad, we find Brahmâ and Hira*n*yagarbha, who are both identical, described in it thus:—

> Yo Devânâm prabhava*s* *k*o 'dbhava*s* *k*a
> vi*s*vâdhiko Rudro Maharsh*i*h,
> Hira*n*yagarbham pa*s*yata jâyamânam;
> so no budhyâ *s*ubhayâ samyunaktu.
>
> (O ye men!) see Hira*n*yagarbha *being born*, from whom the gods have sprung, who is above all, and who is Rudra, the Great *Ri*shi. May He unite us with good intellect.—(IV. 12).

There can be no doubt that the Upanishad looks upon Hira*n*yagarbha as the highest Deity, as in the preceding verse 11 and the subsequent verse 13 it says that He is in all creatures, that in Him the universe rests and that He is the Lord of Gods and rules over all creatures. The last part of verse 13, saying: 'Kasmai Devâya havishâ vidhema', is a refrain taken from the Hira*n*yagarbha Sûkta X. 121 of the *Ri*g Veda. It will be seen that the Upanishad takes Rudra to be identical with Hira*n*yagarbha—an identity which will be made clearer when dealing with the Brâhma*n*a stories about the birth of the Son-God Rudra in the latter part of this essay and which is traceable in the Hira*n*yagarbha Sûkta X. 121 itself, in the first verse of which Hira*n*yagarbha is called Bhûtasya Pati, the Lord of beings, a well known name of Rudra as Bhûtapati. Father Prajâpati himself is His own Son Hira*n*yagarbha revealed as born or rising from the womb of Self-sacrifice. We must see Hira*n*yagarbha *being born*. What does this mean? It seems to mean that by self-sacrifice and love of all creatures, the knower should realize Hira*n*yagarbha as his Self and see Him [*being born* in his heart, rising from within the depth of it like the golden sun or like the sacrificial fire that is churned out. A slightly different version

of verse IV. 12 of the *S*vetâ*s*vatara above quoted occurs in the Mahâ-Nârâya*n*a Upanishad * which seems to be older than the *S*vetâ*s*vatara. The *S*vetâ*s*vatara has this peculiarity that it repeats the same in another part of it, viz. III. 4, where the third line Hira*n*yagarbham pa*s*yata jâyamânam, is changed into Hira*n*yagarbham janayâmâsa pûrvam. This change makes the God Rudra the genitor of Hira*n*yagarbha. Indeed, when we go to the Purâ*n*ic story about the birth of Kumâra alias Skanda, son of Agni alias Rudra, we will see that Skanda is born in a golden vessel, thereby making him Hira*n*yagarbha.

Again the same Upanishad says :—

> Brahmâ knows the Truth of the Vedas; also the gods and *R*ishis who, knowing It, attained It and became immortal (*S*vet. Up. V. 6). Brahmâ is the One God who has enveloped all . . . . like the spider with its threads, and He is beseeched to give us avyayam, imperishable state (VI. 10).

This description would only apply to the Supreme Being, who is the Great Knower and Teacher, and who alone can give immortality. But further on (VI. 18) in speaking of the Supreme Being, the Upanishad says :—'He who establishes Brahmâ in the beginning and imparts to him all the Vedas and who enlightens my intellect, Him I approach as my refuge, wishing to be liberated.' This does not necessarily make Brahmâ different from the Supreme Being, who viewed in the aspect of Father Sacrifice is the Cause from which He himself springs forth as the Son Brahmâ and establishes this His lovely Son as the Fountain of knowledge. It appears to me that combining the above quoted verse VI. 18 of the *S*vetâ*s*vatara with the *R*ig Veda X. 82, 6 (p. 411 *ante*) which says that the One was placed or

* This Upanishad after saying Vi*s*vâdhiko Rudro Maharshi*h*' says:—

Hira*n*yagarbham pa*s*yata jâyamânam
sa no Deva*h* subhayâ sm*r*ityâ samyunaktu.

offered up in the navel of the Unborn, whom I have identified with Sacrifice, there has arisen the Purâ*n*ic idea that at the beginning of every kalpa the God Brahmâ, who is *K*aturmukha or 'He who has four faces', springs forth from the lotus of the navel of Vish*n*u (who is Sacrifice) and that Vish*n*u gives to Him all the Vedas to enable Him to carry on the function of Creation. Thus Brahmâ is the First-born Son of the Unborn, and, as the number of the Vedas is four, the four faces which the Purâ*n*as have given to Brahmâ seem to represent the four Vedas. But latterly a time came when the grandeur of the Vedic First-born Son of Sacrifice—a Son who is identical with the Father and without whom the innate spirituality of the Father is not revealed—was almost forgotten and He was degraded to the position of a Creator working mechanically under the orders of the Supreme God. The Vedas and Upanishads speak of the Supreme God alone as the Creator that issues forth the universe and *enters* into it: in other words, their Creator is the all-pervading lovely Antaryâmin, which the degraded Brahmâ is not.

Let us now revert to the Ânandavallî of the Taitt. Upanishad. The several worlds of it are capable of being viewed as spheres of Vidyâs, all pointing to the One Self. There may be a gradation of worlds better than the earth. If so, it must be allowed that beings residing there achieve the same Self as ours, and by reason of their higher powers the percentage of Heaven-going beings may be higher there than here. But then, if the worlds of the Fathers and of Indra are higher and better than ours, what about the idea that souls departing from here by the Path of the Fathers or those who go to Indra's Svarga fall down back to the earth as soon as their hoarded up selfish pleasures are exhausted? This Svarga of Indra from which there is a fall is, it appears to me, the outcome of looking upon Indra as connected with indriyas in the sense of sensual pleasures or of misunderstanding the riddle of Tri*s*anku's fall, which is really his flight. As regards the Path of the Fathers, yes,

even the Upanishads speak of the return to samsâra of those who go by it. But the reply is that the very name 'father' suggests to the riddling mind two kinds of fathers—one animal, the other spiritual. There are many in this world who are little better than animal fathers, indulging in lust and vice and selfishness. Theirs is the path from which there is a fall. There are several kinds of Fathers Urva-Pitars, Uma-Pitars, and Kavya-Pitars; *Asrumukhas* and Nândîmukhas. Here, the Fathers of *K*iraloka-lokas are evidently an exalted kind of Fathers. The Spiritual Fathers are the holy Angirases, Atharvans, Bh*r*igus, Vasish*th*as,* &c. The Fathers who longed for the birth of

* In the *R*ig Veda mention is made both of the Path of the Gods and of the Path of the Fathers. In I. 184, 6, the Asvins are invoked to come by the Paths of the Gods. In X. 2, 3, it is said: 'We have come to the Path of the Gods'. In the same hymn, in verse 6, Agni "the leader of all our solemn rites and their brilliant banner" is praised as the Son produced by the Father, who can only be Father Prajâpati, and in the next verse he is praised as: '*Knowing the full length of* Pit*r*iyâna, the Path of the Fathers, shine with resplendent light'. Evidently the same Path of the Gods that is mentioned in verse 3 is mentioned in verse 7 as the Path of the Fathers. In X. 18, 1 M*r*ityu, death, is asked to pursue his path which is other than the Devayâna. As the Fathers go by the Path of the gods, that path may well be called both the Path of the gods and the Path of the Fathers. This seems to be the case so far as the *R*ig Veda is concerned.

The last two (9th and 10th) of the verses which, in the Aitareya Brâhma*n*a, Nârada addresses to king *H*aris*k*andra extolling the merit of having a son, who, I have tried to show (pp. 116 and 117 *ante*), is the Self, the spiritual Son, appear to be an outward satire upon animal fatherhood while inwardly the spiritual fatherhood is concealed. In verse 4 the merit of having a son is said to excel that of asceticism and austerities. Therefore the son meant can only be the spiritual Son. Yet, verses 9 and 10 say most paradoxically thus:—

> 'That to an aputra 'one who has no son' there is no loka, world, is a fact which all the pasus know. Therefore the son (among the pasus) cohabits with mother and sister (9).
>
> This is the broad well-trodden path on which those who (wish to) have sons walk free from sorrow. Pasus and pakshi*n*s know it; therefore they cohabit even with mother (10).

The outward meaning of beastly fatherhood is such a repulsive paradox as can never have been really intended by an author who composed the sublime verse 4 and who is speaking of a son by getting whom Loka or Heaven is obtained. The inward meaning seems to be that the knowers are pakshi*n*s, birds (vide p. 236 *ante*) and pasus, victims at the altar of self-sacrifice, and that Vidyâ is their sister or mother whom they love and through whom they are born as the Self, the spiritual Son, (vide pp. 218 and 401 *ante* about the riddle of **Mâtardidhishu, Svasarjâra and Prajâpati**).

Agastya's son (p. 123 *ante*) can never be those from whose path there is a fall. As to the Gandharvas, we have seen that they teach the churned fire, the Son, to Purûravas. The other names also, Karma-Deva, Âjânaja, &c., must have some exalted esoteric significance.

The 'ardent, firm, strong, well-read youth' means one who is in the full enjoyment of his well developed and well directed faculties. The altar Vedî is the sacrificer's wide Earth, she is his Sarvâ, All, and the Wealth with which she is full is Agni the emblem of Self—that *One* Agni who is in each and all and is therefore *Hundredfold.* Hundred here does not mean simply one hundred but many. The joys of the Self being uncountable, they are at last realized as the *One,* meaning thereby that the Self as Joy is Infinite and has no equal. Thus realizing the *One*, man offers Him up as his Manifold, to the beings of the next higher world, who too realize Him as the *One* and send Him up higher as their Manifold Joy. In this manner the *One-*Manifold-Joy is carried from one upper world to another until He reaches the Infinite Brahman. Under this view the *s*rotriya would have the Self as his *real* Joy in all the worlds, wherever he may be. We find it said in the Upanishads that the knower moves freely in all the worlds. *

About the Purusha and Âditya of para (12), Purusha probably means the knower in whose heart the Self dwells. Âditya is the Sun, as the emblem of the Son of Aditi, altar. By specially mentioning the Self in the heart and in the sun, the Deity of the Upâsana is indicated, as one's Own and at the same time Universal Deity.

About para (14)—The knower of the Self has no need to do any act for the sake of its fruit. He works disinterestedly. He will never do a bad act. If Bad and interested Good come to oppose him, he will convert and please even them by infusing the Self into them and thus putting them into the life and joy of the Self. The moral is

* 'Tasya sarveshu lokeshu kâmakâro bhavati.' 'Kâmânnî kâma-rûpî anusañcaran' (Taitt. Up).

that men are tigers, wolves, and other hurtful creatures, only so long as they do not know the Self.

The Brihadâranyaka Upanishad also speaks of the joys of the several worlds. In it, Yâjñavalkya says to king Janaka to the following effect:—

> Where there is as if an a n y a t or another, there one will see, smell, taste, address, hear, think of, touch, know, another. †
>
> [Where he sees no a n y a t] he is s a l i l a e k o d r a s h t â, the Ocean, the One Seer; he becomes Advaita ('he who has no second, no a n y a t,'). This is Brahma-loka (Brahman Itself as the Infinite World), O king! This is to him (the knower) supreme g a t i, destination; this is to him supreme wealth; this is to him supreme joy. All other beings partake of only a m â t r â or particle of this joy.
>
> The supreme joy of men is of a successful wealthy king; their hundred joys are One joy of the Fathers who are Jita-lokas, living in worlds conquered by them; their hundred make One of Gandharva-loka; the hundred of it, One of Karma-Devas, who obtain Deva-hood by their acts; their hundred, One of Âjâna-Devas (who are Devas by birth), that which the Srotriya who is free from sin and who is not enslaved by desire (gets); their hundred make One of Prajâpati-loka, that which the Srotriya . . . (gets); a hundred of it, One of Brahma-loka, that which the Srotriya . . . (gets).

† The Upanishad is speaking of the One-Self-hood of the Self, that has enselfed all and loves all as Himself, seeing no a n y a t; for, if He saw an a n y a t, He would, by that very fact, limit himself from it and there would be discordance between them. The sense of this sentence would be put in clear relief if it is compared with verse 7 of the Isâvâsya, which says:—'Wherein (in the matter of spirituality), to the knower he himself (as the enlarged Self) has become all the creatures (for he loves them all as himself), there, to one who thus sees Oneness, where is there any sorrow, any ignorance?'

This is supreme joy (parama ânandah).

This is Brahma-loka, O king!

Thus the context leaves no doubt whatever that Brahma-loka is Brahman Itself as the World, and that its Joy, though attempted to be enumerated, to show that it is vast, is the One matchless supreme joy.

This list divides the upper worlds into two groups of three worlds each, and, leaving the first group, apparently as being too contiguous to the earth, locates the *S*rotriya in the higher group so that he may move freely, not in one (that would be a poor business for him!) but in three pure worlds corresponding probably to the three vyâh*ri*tis. On the other hand, the Taitt. Upanishad divides the upper worlds into the round number of ten, and makes the *S*rotriya find in one and all of them the same One joy which, by his contentment and all-love, he has already found even on this earth. Each of the lists has got its own poetical beauty but that of the Taitt. Upanishad seems to be more philosophical.

The following will show the sum total of the joys in figures:—

According to the Taitt. Upanishad.

Human.	Manushya Gandharva.	Deva Gandharva.	Fathers of K. L. L.	Â. Devas.	K. Devas.	Devas.	Indra.	B*ri*haspati.	Prajâpati.	Brahman.
1,	00,	00,	00,	00,	00,	00,	00,	00,	00,	00.

According to the B*ri*hadâra*n*yaka.

Human.	Fathers of J. L.	Gandharva.	K. Devas.	Â. Devas.	Prajâpati.	Brahman.
1,	00,	00,	00,	00,	00,	00.

Now all these ciphers of *s*ataguniita or hundred-fold multiplication can have no value whatever without the figure 1.

The one has entered into all these ciphers and will enter into any number of ciphers that may be added ad infinitum. All the stars and all creatures and all kinds of life are so many ciphers, as it were, into each of which the All-loving-Self has entered fully by self-multiplication by means of self-sacrifice. All these live and shine by His light (y a s y a b h â s â s a r v a m i d a m v i b h â t i). He, the Infinite Pûr*n*a or Whole can take in any number of particles. Indeed, by His love He has, from the very beginning, regarded all creatures as *Himself* His particles—sons and daughters. It only remains for us to realize this fact, and by practising Him, the One Self, as our conduct, to be one with Him who is our Infinite Joy, instead of separating ourselves from Him and dying over and over.

Thus, the Self is *the* Juice drunk by the knower. The B*ri*hadâra*n*yaka also (II. 3), riddling with y a t, s a t, and t y a t, speaks of the Juice in this fashion:—

> The sun is the Juice of all objects having forms while the Purusha in the sun is the formless Juice. Man's eye is the Juice of his form, while the Purusha in his right eye is the formless Juice. The rûpa, form, of this (formless) Purusha is like a crimson cloth, like white wool, like the light of the firefly, like the flame of fire, like lotus, like a flash of lightning. And then the Âdesa or definition (of Him) is 'N e t i, N e t i'. 'Not-thus', 'Not thus'; for there being nothing else i t i, thus, and p a r a m, greater, than Him, (it is said) 'Not thus'. And then His name is 'Truth of truth' (s a t y a s y a S a t y a m); the prâ*n*as, are truth and He is their Truth.

There is much metaphorical language in all this, the poet goes from the visible to the invisible to find out the subtle In-dweller. Looking outside of himself he takes the sun to be the juice—the eye—as it were of the universe in order to find out through that eye the real Seer, the Self, the In-dweller of it. Then, turning upon himself, he takes his own

eye to be the juice, the best of his body, selecting the right eye evidently to denote that by it he means his mental faculty of right-seeing, through which to find out the subtle Purusha or the Self in himself. Then, enraptured by the mental beauty and brilliancy of the Self, he likens Him to bright and pleasing things that are seen, and then, realizing that no similitude of seen things is sufficient to express the Infinite Beauty of the Good Self, he breaks forth—'Not thus', 'Not thus', and concludes that He is the Truth of truth. The prâ*n*as are the senses, the seven *R*ishis of the head. It is by the right use of his senses that man finds out the truth of things and of himself. So, they are truth metonymically and the Self of universal love they arrive at is their Truth.

The same upanished in IV. 4, 19, says:—'There is no n â n â here whatever; he who sees as if there is n â n â here goes from one death to another'. N â n â seems to mean discordant diversity. Here, in spirituality, no such diversity is admitted. Every one should look upon others as himself; for, otherwise the mutually discordant beings would cut each other's throat and be born in samsâra again and again to die over and over again. The concordant *many-ness* is not n â n â: it is oneness. It is in order that man may be the One and at the same time the concordant many that the One God has become himself the many. It is on account of this His glorious act the Taittirîya upanishad calls Him S a t, Good, that made Himself the Self, the Well-made. It is on account of this His glorious act the *R*ig Veda calls him Sâdhukarman and Satyadharman.

Asat and Sat in the *Kh*ândogya.

Let us now go to the *Kh*ândogya Upanishad about A s a t and S a t. In III. 19, 1, it says: "This was A s a t only at the beginning, from It there became S a t". Thus, this Upanishad also is aware of the old riddle. Here also A s a t seems to mean A s - a t. Lest A - s a t or Nihil should be taken to have been the First Cause, this Upanishad also is one with the Taittirîya Upanishad in its strong condemna-

tion of A-sat. In its grand Sad-vidyâ (VI. 2) which is in the form of a dialogue between Uddâlaka and his son *S*vetaketu and which is about the One Sat by knowing Which all is known, it says :—

> Sat only, O my son! was at the beginning, without a second.* Some say A-sat only there was at the beginning without a second and from It Sat was born. How can, my son! Sat be born from A-sat? No, Sat only there was at the beginning without a second. It thought—may I be many, may I multiply. It sent forth tejas (fire or light), and from it water came and from water, food. It made all names-and-forms by entering into these three (tejas, water, and food) with the jîva-âtman.

Food is taken by the commentators to mean the earth on which it grows.

What does jîva-âtman mean here? One school holds that jîva-âtman is the soul and not the Supreme Self and that Sat (the Supreme Self) evolved the names-and-forms by entering the elements along with the souls of the would-be forms. The other school, though allowing the jîva-âtman to be the soul, holds that the soul "is only a shadow, as it were, of the Highest Self." The original † mentions the jîva-âtman as *this* jîva-âtman. The word *this* denotes that the Upanishad is speaking of an important thing. The thing most important in the world of ethics and spirituality is the Self whose goodness consists in becoming Himself all creatures—a riddle which, as already explained (p. 398 *ante*) means His enselfing and loving all creatures as Himself. In that world this Self only is its Jîva, Life. I would therefore take the Living

* Without any discordant thing in Its innate nature that could stand up as another and oppose Its all enselfing goodness.

† "Anena jîvena âtmanâ anupravisya nâma-rûpe vyâkarot."

Self to be S a t itself, not by shadow but in reality.* The souls that were potentially in S a t are yet potentially in the three things given birth to by S a t. But as soon as the names are uttered, they come into being i. e., into the state of having forms. At the very beginning of their coming into being, the Good S a t, *by means* of Itself as the Self, the Life of spirituality, enters into each and every one of them and thus entering, It is the lovely Antaryâmin and the Bandhu.

Then, at the end of thrice three lessons Uddâlaka repeats this great axiom :—

A i t a d - â t m y a m i d a m s a r v a m.
T a t S a t y a m. S a Â t m â T a t t v a m a s i.

All this is enselfed by It (the a n i m a n or subtle S a t). That is Satyam. He is the Self. That thou art.

If we compare Aitad-âtmyam with Îsâ vâsyam of the Îsâvâsyopanishad, the meaning seems to be that all creatures are enselfed *by* S a t, the Good, who is the Bandhu or Setu, Bond or Stay, of the universe. That, viz., the fact stated in the first sentence that all this is enselfed by S a t, is Satyam, the truth or lesson of S a t or the goodness of S a t. S a t is the Self, because It has enselfed all by Its universal love. That, viz. S a t thou art. When the Good Self has become thee and all creatures by His loving them all as Himself, thou *shouldst* not separate thyself from Him; thou shouldst not say thou art an a n y a t, another. Therefore thou art He. Such being the case thou shouldst love all creatures as thyself and be one with the Good S a t. By knowing the One that has enselfed all, the whole ethical and

* The word jîvâtman is of rare occurrence in the older Upanishads, vide the *Concordance*. In the *Katha* Up. IV. 5 also, the phrase 'Âtmânam Jîvam antikât' may be taken to mean the antaryâmin Self, the Life of spirituality, that is so very near, i.e., in one's own heart. Latterly, jîvâtman has come to mean invariably the soul. I think the souls are jîvas, lives, not indepeudently but only by reason of Sat, the Life, having enselfed them. The lovely enselfer has attached Himself to each individual soul and is always with it in all its transmigrations. By reason of the Life that has enselfed the souls they too are called jîvas, lives, and will never be annihilated although their bodies may die over and over. As soon as they realize the Self, they become one with Life,

spiritual world is known. If the oneness of the Good reigns in all men as their One substance of spirituality, the outward difference due to their forms, bodies, is nominal (v â *k* â r a m b h a *n* a m).

The object of the nine lessons at the end of each of which the great axiom is repeated is to rouse men from ignorance to the knowledge of the Self. The first lesson has several parables, the first of which says that when man sleeps he has gone to his s v a, own, viz., S a t; he becomes united with S a t. This strikes me as a startling riddle. If by merely sleeping all men attain S a t, then the way to heaven is open to all, however sinful they may be. That the author is riddling is patent from the meanings he imparts to a *s* a n â y â, u d a n y â and s v a p i t i. I think he is quite aware that S a t has two meanings, one 'mere existence,' the other 'good.' The S a t which is both—Existence and Good—has lovingly enselfed all creatures. If man knows and realizes It he will attain It and enjoy It as his all-joy. If he does not know It—if he sleeps in regard to It—well, as It is the Infinite P a r â-D e v a t â in whom all finite things must exist, he goes to simple existence in It in Its shade of meaning as *Existence*; he is a jîva-*s*rava, a living corpse, far, far, from S a t as the *Good*. The meaning of this riddle of sleep must be either this, or that when man sleeps in regard to all selfish dualism, he finds sleep, rest, in the Good S a t, the Self. The main ideas of the other parables of the first lesson and of the remaining eight lessons are given in the note,*

* 1. A bird tied by a string flies in every direction and finding no rest anywhere settles down at last on the very place where it is fastened. Likewise, the mind which is fastened to breath flies but finding no rest settles down on breath.

[This seems to teach this: Man does not find rest until he knows and realizes the Good Sat. He is spiritually tied to It as It is his Bandhu, Bond. He should not fly away from It but realize It as his Rest.]

The subject of hunger and thirst must be learnt. [Man is subject to hunger and thirst. The object of religion is to find that Place where there is no hunger and thirst. If he simply goes on eating, without thinking about the origin of things, he would be no better than

with their drift as I understand them, in brackets. The whole universe is in the Infinite Good Sat. Instead of sleeping away in It, men should be awake in It and know It. The whole burden of the Antaryâmi Brâhma*n*a of the B*ri*hadâra*n*yaka also seems to be the cry that Brahman is in all things, so near at heart, yet alas! they do not know It.

a beast. Therefore let him think like this:—] When he is hungry water is carrying away what has been eaten by him. [Water is explained to be the blood into which the food has been converted, vide Vol. I. p. 99 of Prof. Max Müller's Sacred Books of the East.] And water is the root of body and food is the root of water. [Having thus come to food, its origin is to be the known thus:—] The root of food is water [here water is not blood but rain, without which no food grains can be grown], the root of water is tejas, heat, and the root of tejas is Sat. [If we take the rain-cloud to be a metaphor for the Good Sat, from it flashes tejas, the lightning fire, then there is water, the downpour, and then the food grains. If we take the sun to be a metaphor for Sat, from him comes heat, from it vapour, the rain cloud, and from rain the food grains. This process of reasoning from the gross on gradually to the most subtle takes the mind heavenward to find the root of one's food there, and when he knows its heavenly origin, he will give up eating for unworthy purposes. He will select such pure food as is conducive to the purity of his satva, as this Upanishad clearly says further on, 'âhâra-suddhau satva-suddhi*h*.'] When a man is thirsty tejas has carried away the water in him, and water digested is this (probably retas), and so (the rungs of the ladder are) water, tejas, and Sat. [If we thus go up from one root to another we will arrive at Sat]. So all these creatures are San-mûlâ*h*, Sadâyatanâ*h*, Sat-pratish*th*â*h* i.e. they have their root in Sat, they dwell in Sat, they rest in Sat.

When a man departs from hence his vâk, speech, is merged in his mind, his mind in his breath, his breath in tejas, tejas in the Parâ-Devatâ, the Highest Being (Sat). [This ladder is metaphysical and is therefore most important. When man begins to think of that most wonderful thing in the world, namely his faculty of speech, he is sure to find his ultimate root in the Good Sat. Probably breath, prâ*n*a, is used here not simply in the sense of the air that is breathed but in the sense of the purified senses which are well known as prâ*n*as and *ri*shis. Likewise, tejas here is not mere fire or light but knowledge representing the enlightened soul that has learnt to be prabuddha, awake, in the Good Sat, by departing from the selfish world and by realizing Sat as his Rest, Joy.]

II. The particles of honey collected by the bee do not know that they came from such and such a tree or plant or flower. Likewise, all these men though they are in Sat do not know they are in It and they become again and again a lion, or a wolf, or a boar, or a worm, or a midge, or a gnat, or a musquito.

III. These rivers come from the sea (i.e. sea-vapour=rain-cloud=rain=floods) and flow back to the sea, where they do not know 'I am this.' Likewise, all these men coming from Sat do not know they have come from Sat and they become again and again a lion, or a wolf, &c.

[These two illustrations II and III teach this fact: Alas! men are as ignorant as the particles of honey and the rivers, that do not know their own origin. They do not know the all-loving Sat from

After preaching the *a*n*iman*, subtle, Sat in the Sad-vidyâ, the *Kh*ândogya preaches It next as the Bhûman-Sukham, Infinite Happiness, in the Bhûmavidyâ, and then in the eighth Prapâ*th*aka it concludes with the Dahra-vidyâ, otherwise called Hârdavidyâ, in which the knower is taught to contemplate Brahman established in the lotus of his own heart as Self and as being "free from sin, from old age, from death and grief, from hunger and thirst" and as being Satya-kâma and Satya-sankalpa i.e. that "which desires nothing but what it ought to desire, and imagines nothing but what it ought to imagine." This clearly establishes Brahman to be Sagu*n*a, full of good qualities.

whom they have come and who is always bearing them. The result is they are born over and over as men-tigers and other hurtful men-beasts and insects and are a pest to society. It should be noted that only hurtful beasts and insects are mentioned and not the useful domestic animals. This simile of origin from the sea and of existence in it and yet *not knowing* it should be distinguished from the simile in Mu*n*d. Up. III. 2, 8, which says that like rivers that go into the sea giving up their names and forms so does the *knower*, freed from name and form, goes to the Highest Purusha. The *knower knows* the Self to be infinite ocean, gives up the nominal and bodily distinctions of one soul from another, regards and loves them all as himself and finds the all-loving Self, who is Prâjñâ Âtman, the Knowing Self, in whose embrace he is happy.]

IV. Whatever branches the life of the tree leaves, those branches dry and die; only that which is detached from life dies; life does not die.

[This seems to teach this. Sat is the true Life. By detaching from It man dies over and over in samsâra; but if he knows Sat and is spiritually in it, he will be a majestic tree full of life and fruits.]

V. A fruit of the Nyagrodha tree is brought and broken to pieces. Nothing in it is visible to the naked eye, yet from some subtle thing in the fruit the majestic Nyagrodha tree springs up.

[This seems to teach this:—The human soul is like a seed berry having the all-enselfing Supreme Self as the germinal part of it. To serve as this germinal part He, though infinitely great (mahato mahîyân), has become the infinitely subtle (a*n*or a*n*îyân) located in the heart. If the soul, the seed, only knows its germinal part, then it at once grows and becomes the majestic tree with its becoming all the creatures (i.e. enselfing and loving them all as itself) as its thousands of prajâ, children=fruits.]

VI. When a bit of salt is dissolved in water, every part of the water tastes salt, although the salt is no longer visible; but still in every drop of the water in which it is dissolved the salt is tasted. [This probably means that the Good Sat has by sacrifice dissolved Itself as love in the universe. We ought to realize It to be in every creature.]

VII. If an intelligent man were to be blindfolded, taken to a wilderness, and left alone there, he will roam about, enquire from per-

The eighth Prapâ*th*aka, in locating the Infinite Brahman in the heart of the knower, says that the whole universe and the sky are in the heart and that what in it is smaller than ether (the sky) that should be contemplated upon as the Brahman. 'Smaller than ether' does not appear to mean anything limited in space; it seems to mean subtler than ether. Such a subtle Spirit alone can pervade in all things, even in ether. This very Brahman of the heart is spoken of in the earlier Prapâ*th*aka III. 14 as being Satya-sañkalpa, as Tajjalân, 'That from which the universe is born, in which it ends and in which it breathes' and as that Self in the heart who is smaller than the smallest seed and "greater than the earth, greater than the sky, greater than heaven, greater than all these worlds." The Upanishads are unanimous in speaking of the Self of the heart as a*n*or a*n*îyân, mahato mahîyân: smaller than

sons whom he may meet and at last find his way home. "In exactly the same manner does a man who meets with a teacher (Â*k*ârya) to inform him, obtain the true knowledge." For him the delay (in attaining the Supreme Self) is only so long as there is no (sañkalpa, will, on his part to the effect) that 'I shall be delivered (from the body) and I shall attain (the Supreme Self).'

[This shows that in order to find out the way, man should go to the teacher. It is not enough if he simply knew. He must practise the Self. The delay is with himself. The original is:—Tasya tâvad eva *k*iram yâvat na 'vimokshye atha sampatsye' iti. The last word iti explains the change from the third to the first person.]

VIII. "If a man is ill, his relatives assemble round him and ask: 'Dost thou know me? Dost thou know me'? Now as long as his speech is not merged in his mind, his mind in breath (prâ*n*a), breath in heat (fire), heat in the Highest Being (devatâ), he knows them. But when his speech is merged in his mind, mind in breath, breath in heat (fire), heat in the Highest Being, then he knows them not."

[This implies that having gone to the teacher and learnt the Self, man should make steadfast Upâsana of Him. The relatives are probably the bad qualities. Becoming sick of them, the knower takes complete shelter in the Self, and knows them no longer. Tejas, heat, may be taken to mean the soul.]

IX. A man denies the theft with which he is accused. To test him by ordeal a heated hatchet is applied to him. If he is guilty—if he is "false-minded, having covered his true Self by a falsehood," he is burnt and killed. But if he is not guilty—if he is "true-minded, having covered his true Self by truth," he is not burnt, and he is delivered.

[This is the last lesson. It seems to be intended to show that he who knows the Self and is always true to Him in conduct can stand any ordeal. No lust, greediness, hatred, anger, will burn him.]

the smallest and greater than the greatest. This description can only apply to the Infinite. By realizing Him in the heart, the heart itself is expanded infinitely; all the wicked granthis, knots, of it are cut asunder. There is no indication in the *Kh*ândogya Upanishad that it has two Brahmans in view—one lower, the Sagu*n*a, and the other higher, the Nirgu*n*a, that it means any distinction between the Deity of the Sad-vidyâ and the Deity of the Dahravidyâ. *

The fact that Sat, the Deity of the Sadvidyâ is identical with Satyakâma, the Deity of Dahravidyâ, seems to be clear from Sat's desire of 'may I be many, may I multiply'. It is by this worthy desire that Sat has enselfed all and therefore is the Self.

If I have rightly traced the history of Sat, It is Kâma, Love, the Retas of Mind of As-at. It is that Bandhu whom sages yearn to know in their heart (*Rig* Veda X. 129, vide p. 441 *ante*). It is the Juice of Prajâpati, without Which nothing will stand and Which existed even before the beginning of creation (Taitt. Âra*n*yaka, vide p. 445 *ante*). It is the Self, the Juice of Infinite Joy (Taitt. Upanishad, vide p. 449 *ante*). Its existence even before the beginning shows that Prajâpati as as-at, 'he who existed and breathed' as in sleep, when the universe had gone to dissolution, was, as it were, outwardly the quali-

* On this point Râmânuja quotes the following as the words of Drami*d*a-Bhâshyakâra who seems to have lived anterior to *S*añkara and whose work, except the fragments quoted here and there in Râmânuja's works, seems to have been lost:—

"Yadyapi Sat-*k*itto na nirbhugna-Daivatam gu*n*aga*n*am manasâ 'nudhâvet, tathâpy antargu*n*âm eva Devatâm bhajate."
"Tatrâ 'pi Sagu*n*aiva Devatâ prâpyate."

'Although the contemplater of Sat may not, in his mind, drive at a Deity that is predicated and has qualities (as in the Dahra-vidyâ), still he is really worshipping a Deity who is *pregnant* with qualities.' 'Even there (in the Sadvidyâ) the Sagu*n*a Deity only is obtained.'

This shows that the two schools of Sagu*n*a and Nirgu*n*a existed even before Drami*d*a and that he as the follower of the Sagu*n*a refutes the Nirgu*n*a. Sudar*s*ana alias *S*rutaprakâ*s*ikâ*k*ârya, who has elaborately annotated Râmânuja's *S*rîbhâshya says that Drami*d*a begins his work with this salutation:—Nama*h* pravaragu*n*aikâspadâya—Salutation to that God who is the one fountain of all high qualities.

tyless Brahman but this Brahman must have been pregnant of S a t, the Good; otherwise the latter could not have existed before. The *Rig* Veda starts with the A s-a t or sleeping state in order to come to the S a t state. This necessarily implies many successions of previous sleeping and waking states, so that the Paurâ*n*ic idea that each cycle of Creation and dissolution is simply a point in a beginningless circle of such cycles may have originated from the time of the *Rig* Veda itself.* The sleeping state to the Creator is only for the sake of the foolish world which, dancing a mad dance of fruitless ungodly life and being tired, wants to go to dissolution in order to wake up and commence the dance again. For the godly souls and the gods, who have become one with God and who always know Him to be their Self, the lovely S a t that is pregnant in A s-a t even at the time of the dissolution is always the sleepless, hungerless, thirstless, fatigueless World of Infinite Joy. Being one with God they never clash with His Oneness; and the preaching of Oneness at the beginning of the Creation, in such expressions as that God existed without an a n y a t or another and that wishing to be many He became all these creatures is for the benefit of those in the world that wish to be saved.

Creation by Rudra's shooting Prajâpati.

We have not done with the Juice. It occurs as the Retas of Creation in the Aitareya Brâhma*n*a III. 33 and 34, which is to the following effect:—

"Prajâpati thought of cohabiting with his own daughter, whom some call D i v a m, 'Heaven', others U s h a s, 'Dawn.' He transformed himself into a buck of a kind of deer (*r i s y a*), whilst his daughter assumed the shape of a female

* The expression:—'D h â t â y a t h â - p û r v a m a k a l p a y a t' (*Rig* Veda X. 190, 3) is rendered by native commentators to mean that the Creator made everything as before. European scholars take yathâ-pûrvam to mean one thing after another in its order.

deer (rohit)". The Devas were scandalized at this sinful act of Prajâpati. They put the most fearful bodies of theirs in one, who became the god called Bhûtavân, the lord of pasus, cattle. This Bhûtavân attacked Prajâpati and pierced him (with an arrow). Thus pierced, he sprang up in the form of (the constellation called) m*r*iga, deer, and Bhûtavân is called (the star) m*r*iga-vyâdha, hunter of the deer. The female deer became (the constellation) Rohi*n*î. The arrow which was discharged and which had three parts (shaft, steel, and point) became such an arrow (in the sky). The retas which had been poured forth from Prajâpati, flew down on the earth and became a lake. The gods said, 'May this retas of Prajâpati not be spoilt (mâ dushat). This became the mâdusham. This name mâdusham is the same as mânusham esoterically (parokshe*n*a); for the gods are fond of esotery (paroksha-priyâ iva hi Devâ*h*). They surrounded the retas with Agni and the Maruts, agitated it in order to make it flow, but to no effect. But that Agni who is called Vaisvânara, in connection with the Maruts, made it move. That spark which first blazed up from it became Âditya (the sun); the second spark became Bh*r*igu, whom Varu*n*a adopted as his son; the third became the Âdityas. The live coals (angâra) became the Angiras, and blazing up again, became B*r*ihaspati, and the coal dust became all sorts of animals.*

This story occurs briefly in the *S*atapatha Brâhma*n*a also, which says that the shooter was the god Rudra and which concludes thus: Sa vai Yajña*h* eva Prajâpati*h*: 'Sacrifice indeed is Prajâpati.' It refers to *R*ig

* Abridged almost verbatim from Dr. Haug, II. 217—220.

Veda X. 61, 7, which speaks about 'the father embracing his daughter,' vide Muir IV. p. 45.

This Vedic story may be compared with the story of the birth of the Asvins from the horse and mare forms of Vivasvân and Saranyû (vide the Essay on the Asvins). Kumârila, in explaining this story along with Indra's so called seduction of Ahalyâ, takes Prajâpati to be the sun (vide p. 216 *ante*). But it is clear that the sun is not the Creator Prajâpati himself but simply a metaphor for Him as the story clearly says that the sun and other beings sprang forth from the melted retas of Prajâpati. The Dawn, the daughter of the sun, represents Vâk, Speech, (vide p. 217, *ante*). Vâk is Sarasvatî (p. 400 *ante*).

The Bhâgavata Purâ*n*a III. 12, in narrating this story of Prajâpati's love with his own daughter, calls her Vâk. This shows that the Purâ*n*a rightly understood the Dawn of the Vedic story to be Vâk. The Matsya Purâ*n*a, in narrating this story in its own way, says that Svayambhu (one of the names of Prajâpati), "with a view to the completion of the world, placed and kept Sâvitrî in his heart. Then as he was muttering prayers, he divided his spotless body and gave to the half the form of a woman, and to the half that of a male. (This female) is called *S*atarûpâ, Sâvitrî, Sarasvatî, Gâyatrî and Brahmâ*n*î. Brahmâ (Prajâpati) took her for his daughter. Beholding her, the imperishable deity, distressed, tortured with the arrows of love, exclaimed, 'O what beauty! O what beauty!'" &c. (Muir I. p. 110). We have seen that Vâk is Visvarûpâ (p. 400 *ante*). The Matsyapurâ*n*a seems to have borrowed its ideas from the B*ri*hadâra*n*yaka, (vide p. 399 *ante*) where the female is stated to have taken up one form after another. The Purâ*n*a, therefore, calls her *S*atarûpâ or 'she of hundred forms.' Her being Savitrî Gâyatrî shows her spiritual nature as Vidyâ. Vidyâ springs from the well cultivated mind of the knower and he loves her. This spiritual love of Knowledge as ones own offspring, prajâ (vide p. 401 *ante*), can never be a sin. The so called incest of Prajâpati is simply

a riddle, and therefore the Upanishad has taken care to say that He who approached his own offspring had burnt up all sins. (vide p. 399 *ante.*) How can a being who had burnt up all sins commit a real sinful act? So, here also how can the holy Retas which is so eagerly secured and melted and utilized in the formation of the universe arise from a sinful connection? The sin is a riddle and vanishes by the splendour of the Retas. I take It to be the Visvarûpa Son that resides as the In-dweller in all creatures. It is Purusha. To conceal this meaning It is called Mânusham, which is synonymous with Paurusham and Its holy nature is indicated by It's being called Mâdusham, Spotless. This Visvarûpa Son is born from Parents who represent Sacrifice as Father and Mother. The Retas is identical with the shooter Rudra, for in the Vedic story which will be next taken up Rudra is distinctly mentioned as the Son of Prajâpati born by Prajâpati's consorting with his own daughter Ushas. Father-Sacrifice is glowing with His own fire, knowledge, personified as His daughter-wife. Any knower may perform self-sacrifice in Him and be born spiritually. Therefore, the Son-God Rudra, the First of knowers, shoots himself as the arrow into the Father and is born as the Retas, the Son that resides as Purusha in all creatures, loving them as himself. The shooting means that He offered himself as an oblation according to the ancient law of 'Yajñena Yajñam ayajanta Devâ*h*.' Rudra's name Pasupati, the Lord of victims, should be taken to mean that He is the Lord Victim that offered himself at the altar of Self-sacrifice and thereby became the Ideal of all Self-sacrificers; and His other name is Bhûtavân or Bhûtapati, the Lord of born ones, *i. e*, of those who are born spiritually from the fire of Self-sacrifice. This Retas whom I have identified with Rudra Bhûtapati seems to be identical with Hiranyagarbha, the Golden-Child of the *R*ig Veda (X. 121, vide p. 413 *ante*), where Hira*n*yagarbha is clearly called Bhûtasyapati; and the idea of melting the Retas is applicable only to its concept as gold which is a metaphor for the most valuable pure Self. Rudra is Agni

and Agni is well known as Hira*n*ya-retas. What is the use of gold if it is not melted and made into an ornament? If the knower keeps himself to himself, he will be a miser hoarding the gold selfishly, but if he melts himself and flows beyond himself all around as the all-enselfing and all-loving Self he becomes an ornament: then only he is well fashioned, well-made. It is only by realizing the Son God as his Self,—as his very life and existence—that the knower can flow as love. The Son-God, the Gold, cannot be melted by any selfish fire or knowledge. Only the common fire of all peoples, namely Agni Vai*s*vânara who looks upon all alike and in whom there is no selfishness, can melt the Gold and as this fire also is identical with Rudra, the result is that only the Self can melt the Self. As Prajâpati has become the Son God himself by himself and is for that reason called Svayambhu, Self born, the knower must realize Him and thereby become the Self and melt himself by himself. The religious lesson taught by this riddle seems to be that the spiritual and ethical world consists of the all-loving Retas of Father Sacrifice.

Phenomenally, the story itself clearly identifies the Orion with the stag-form of Sacrifice-Prajâpati, with the Belt as the arrow discharged into him by the Dog Star Sirius Rudra. It likewise identifies Ushas with the Star Rohi*n*î, who represents the celestial Dawn (vide the essay on the A*s*vins). Rohi*n*i's position to the west of the Orion and the Orion's position to the west of Sirius have given rise to the fancy as though, in the apparent diurnal movement of the celestial sphere, the Orion is enamoured of and is running after Rohi*n*î and as though Sirius is hunting the Orion. A line drawn from Sirius through the Orion to Rohi*n*î would pass almost straight over the line of the three stars of the Belt, which is in the middle of the Orion. The fancy therefore is that Sirius, as though having Rohi*n*î Vidyâ as the indicator of the aim, discharged the arrow, signifying his Self, straight into the heart of the Orion-Sacrifice.

The reason why the Dawn Ushas was transferred to the star Rohi*n*î seems to be that in the olden time the vernal equinox which is the beginning of the year was taking place in the region of that star. As the year dawned at that star it became the yearly Dawn in the higher starry region, in contradistinction to the daily Dawn, and it was fancied that just as the rising sun runs after the dawn, the Orion stag is the starry sun running after Rohi*n*î If the vernal equinox is the dawn of the year, the autumnal equinox would be the sun-set of it and therefore in this day-half of the year the Rohi*n*î and the Orion remained in the olden time from their heliacal setting to their acronycal rising. This their day-half is the metaphor for the period of Creation and life. But as soon as they go into the night by their acronycal rising the sun-set of the year takes place, dark winter, the metaphor for the period of dissolution, comes and everything is lost. It is after the autumnal equinox that the Orion and the Rohi*n*î are seen conspicuously throughout the night as if in union for the production of the germ of the next Creation period. Time rolls on till mid-winter which is midnight and the gods, impatient for the germ, get Sirius Rudra to shoot the Sacrifice Stag and get the concealed golden germ. I here put the shooting into the lap of mid-winter, following the old German tradition and custom.* As the Europeans count their day from midnight, their year commences from the midnight of the year, viz. winter solstice. We too

* Professor Kuhn compares this Story with ancient German Mythology, vide Râjendralâla Mitra's *Indo Aryans*, Vol II. 297—306. Among other things he says :— .

" Both in our ancient and modern popular traditions, there is universally spoken of the Wild Hunter, who sometimes appears under the name of Wodan or Goden, and was, in heathen times, the supreme god of the ancient German nations. This god coincides, both in character and shape, with the ancient Rudra of the Vedas. Now there is a class of traditions in which this ancient god is said to hunt a stag and shoot at it, just as Rudra in the Brâhma*n*as is represented as shooting at the *R*isya and Rohit. The stag, in German mythology, is the animal of the god Freyr, who, like Prajâpati, is a god of the sun, of fertility, &c., so that the shot at that stag is to be compared with Rudra's shooting at the *R*isya=Prajâpati. I have further endeavoured to show that some indications exist in the medieval penitentials of Germany and England, which

have got this system in our Uttarâ and Dakshi*n*a ayanas, side by side with commencing the year from the vernal equinox. The Dog Star who is pursuing the Orion Stag was no doubt fancied to shoot him down at midnight of mid-winter at a time when the Stag was sinking below the western horizon. From there his Retas falls and becomes the sun of the new year born at midnight. For three months more, i.e. from winter solstice to about the vernal equinox the sun is mild. But when he comes to the K*ri*ttikâs (Pleiades) which are dedicated to Agni he is melted and begins to shower his fructifying warmth, resuscitating winter-beaten earth.

Or, the shooting may be fancied to take place when the sun comes in conjunction with the K*ri*ttikâs, at which point the vernal equinox was probably taking place in the time of the Ait. Brâhma*n*a. Thus shot, the Orion Stag, which represents Sacrifice, (vide the Essay on Pravargya), is made to give birth to the Hindu new year's sun born as his Golden Retas. Although it is vernal equinox it is still cold in the northern climes, till the sun comes on a line with the Orion and the Dog star, when he is well melted. Here the oneness of Rudra would be established thus: He as the Dog star shoots his Self, the arrow-like Belt, into the Orion-Sacrifice and is born from Sacrifice as the sun Âditya, the son of the altar Aditi (the sun is one of Rudra's eight forms even in the Vedic literature as will be shown presently) and

give us to understand that at the close of the old year and at the beginning of the new one (we call that time die zivolften or the twelve days, the d v â d a s â h a of the Indians), there were mummeries performed by the country people, in which two persons seem to have been the principal performers, one of whom was disguised as a stag, while the other was disguised as a hind. Both represented a scene, which must have greatly interested and amused the people but very much offended the clergy by its sordid and hideous character; and from all the indications which are given in the texts, we may safely suppose that the chief contents of this representation was the connection of a stag and a hind (or of an old woman) which was accompanied by the singing of unchaste songs. From English customs at the New Year's day, we may also infer that the hunter's shooting at this pair was even a few centuries ago, nay is even now, not quite forgotten." In the Brâhma*n*a story thé Orion is not the hunter but the hunted, with the three Stars of the Belt as the arrow shot into it by Sirius M*ri*gavyâdha Rudra. Rudra is well known in the Vedas as dhanvin, archer.

melts him himself by means of his heat as the Dog star in conjunction with the strong summer rays, the Maruts, and becomes the summer rain-cloud, that sacrifices itself for general good and is the cause of the summer creation.

The birth of the Son God as the Creation.

The *S*atapatha Brâhma*n*a I. 7, 3, 8 says to the following effect:—

The earth became pratish*th*â, place to rest on, to Bhûtams, beings, and Bhûtânâmpati, the lord of beings. They became dîkshitas, i.e. consecrated themselves, for a year. The lord of beings was g*r*ihapati, householder, with Ushas, dawn, as patnî, wife. The beings (became) the seasons; the lord of beings (became) the Year; and Ushas (became) Aushasî. "Then both the beings and the lord of beings, the Year, impregnated Ushas, and a boy (Kumâra) was born in a year. The boy wept. Prajâpati said to him, 'Boy, why dost thou weep, since thou hast been born after toil and (tapas) austerity.' The boy said, 'My evil indeed has not been taken away, and a name has not been given to me. Give me a name (anapahatapâpmâ vai asmy ahitanâmâ, nâma me dhehi)' * * * "Prajâpati said to him, 'Thou art Rudra.' Inasmuch as he gave him that name, Agni became his form, for Rudra is Agni. He was Rudra because he wept (Yad arodît tasmâd Rudra*h*). He said, I am greater than Asat; give me (another) name. He said so seven times and got seven other names, and seven other forms. Including Rudra his names were eight. The eighth name was Î*s*âna, with which the sun became his form. The boy said, 'I am so much: do not give me any further name.' "These are the eight forms of Agni. Kumâra is the ninth. This is the threefoldness (triv*ri*ttâ) of Agni. Since there are, as it were, eight forms of Agni [and] the

Gâyatrî metre has eight syllables, men say, 'Agni pertains to the Gâyatrî (gâyatro 'gnih)'. This boy (Kumâra) entered into the forms. Men do not see Agni as a boy; it is these forms of his that they see; for he entered into these forms (etâni hi rûpâni prâvisat)." Muir IV. p. 341.

The Sânkhâyana or Kaushîtakî Brâhmana says:—

"Prajâpati, being desirous of progeny (prajâtikâmah) performed austerity. From him when he had [thus] performed austerity five (children) were born, Agni, Vâyu, Âditya, Kandramas (Moon), and Ushas (dawn) the fifth. He said to them, 'Do you also perform austerity.' They consecrated themselves. Before them, when they had consecrated themselves, and had performed austerity, Ushas, the daughter of Prajâpati, assuming the form of an Apsaras (a celestial nymph), rose up. Their attention was rivetted upon her, and they discharged seed. They then came to Prajâpati their father, and said to him—'We have discharged seed, let it not lie there in vain.' Prajâpati made a golden platter of the depth of an arrow (kamasam ishumâtram), and of equal breadth. In this he collected the seed, from it there arose a being with a thousand eyes, a thousand feet, and a thousand arrows on the string. He came to his Father Prajâpati, who asked him, 'Why dost thou come to me'? He answered: 'Give me a name. I shall not eat this food, so long as no name has been given to me'." He made this request eight times and got eight names and forms one after another.—Muir IV. p. 345.

The two Brâhmanas above quoted differ as to the order of the names * and forms thus:—

* Independent of these eight names, Agni has eight names used in worshipping him:—1 Agni, 2 Jâtavedas, 3 Sahojas, 4 Ajirâprabhu, 5 Vaisvânara, 6 Naryâpas, 7 Pañktirâdhas, and 8 Visarpin—vide Taitt. Aranyaka I. 34.

	Satapatha Br.		Kaushîtakî Br.	
	Name.	*Form.*	*Name.*	*Form.*
1st	Rudra	...Fire (Agni).	Bhava	...Waters (Âpa*h*)
2nd	Sarva (all)	...Waters (Âpa*h*).	*S*arva	...Agni, fire.
3rd	Pa*s*upati	...Plants (Oshadhaya*h*).	Pa*s*upati	...Vâyu, wind.
4th	Ugra	...Vâyu, wind.	Ugra-deva	...Plants & trees, (Oshadhayo Vanaspataya*h*)
5th	A*s*ani	...Lightning (Vidyut).	Mahândeva	...Sun (Âditya*h*).
6th	Bhava	...Rain (Parjanya).	Rudra	...Moon (*K*andramas).
7th	Mahândeva	..Moon (*K*andramas).	Î*s*âna	...Food (Annam).
8th	Î*s*âna	...Sun (Âditya).	A*s*ani	...Indra.

The aim of these two Brâhma*n*as seems to be to show that the Son God born of Sacrifice and austerity is identical with the Bhargas, Light, of Savitar (Father Prajâpati) that is worshipped by means of Vi*s*vâmitra's Gayatrî verse (*R*ig Veda, III. 62, 10):—

> We contemplate (or ponder over) that covetable Bhargas of our Father (so that) He might quicken our intellect or wisdom.

Our Father Prajâpati's Light, Wisdom, consists in His having sacrificed Himself and thereby become all the worlds and creatures, by *entering them* (vide pp. 74—76 *ante*). He has become all by enselfing and loving them all as Himself. This His aspect as the loving Child in the heart's womb of all is the Son God.

Now the Gâyatrî verse has eight syllables in each of its three feet, counting *n* y a m as two syllables, *n* i - y a m as the Taittirîyins do;* and it appears to me that among the several names of Goddess Vâk (Speech) in *R*ig Veda

* The syllables are :—

Tat Sa-vi-tur va-re-*n*i-yam
Bhar-go De-va-sya dhî-ma-hi
dhi-yo yo na*h* pra-*k*o-da-yât.

I. 164, 41 (the same repeated in Taitt. Aranyaka I. 9), the name Ashtâpadî ('she of eight syllables') means her aspect as the Gâyatrî metre. Now, as pada means also a word or name, the fact that only eight names are selected for the Son God shows the intention to exhibit Him as Gâyatra alias Ashtâpada, 'He of eight names', because He as Bhargas is the Deity of that Ashtâpadî Gâyatrî which is the verse III. 62, 10 above quoted. Moreover the syllables of the eight names of the Son God according to the Satapatha Brâhmana amount to 22, but as they must be 24 in order to correspond to the 24 syllables of the Gâyatrî verse, it is noteworthy that the other Brâhmana supplies the omission by adding the two syllables de-va to Ugra. So much about the eight *names*. Now about the eight *forms*. The syllables of the words expressing the *forms amount*, according to Satapatha, to 21, but, according to Kaushîtakî, to 25; but if we read the latter's 'Oshadhayo Vanaspatayah' as the compound word Oshadhivanaspatayah, the number of the syllables of the words expressing the forms also would be exactly 24. These eight forms would represent the whole universe if the waters are taken to mean the stars, the plants and trees the earth, and the food all the creatures.

By these forms the Son God is shown to be Visvarûpa, as He is the In-dweller in them all loving them all as Himself; that is to say that in making a gift of Himself to all forms and creatures He has not given one bit of Himself to one creature and another bit to another, as in that case He would be cutting and limiting Himself; no, He as unbounded Love has given Himself *completely* and *fully* to *every one* of them and so if we count this unbounded Love by the number of the countless creatures in *each one* of whom He is *full*, He is Visvarûpa, Multiform, meaning thereby that He is the One Manifold. In the Rudra Sûkta II. 33 of the *Rig* Veda, Rudra is called Pururûpa and Visvarûpa. Therefore, to emphasize the fact that He is not the forms themselves but is the invisible Self in them it is said that He has entered them. He is Kumâra, the Child, by

being in the womb of all forms and creatures. This His ninth aspect which as Bhargas, Light, Self, permeates throughout all the letters of the Gâyatrî verse in question as their real meaning—throughout all the eight forms as their Self—is always the incorruptible, unchangeable One however much we may multiply Him, like the figure 9, which is the ultimate figure.* The Mahâbhârata in the story about the birth of Kumâra, in calling Him by several names, calls Him Navaka, the Darling Nine or the Darling New, as nava means both nine and new and ka, an affix often used to denote endearment (as putraka), and the child is the *new* comer. The Son God as the Self is always new, fresh, incorruptible.

The cry indicates that the Child is vigorous (vide pp. 421—423 *ante*); and the fact that the names become the forms clearly means that the Creator's mode of creating the forms is by naming them out.

In the story of the *S*atapatha, the seasons and the year represent religious time and the religious rites such as the ish*t*is and sacrifices performed in them. These are aspects of God, as He cannot be separated from the spirituality of religious rites and religious time. He is in the moon as the lord of the religious seasons and in the sun as the lord of the religious year personified as Prajâpati. Ushas, who is both the daily dawn in the atmosphere and the yearly dawn in the form of the Rohi*n*î in the sky, represents *S*raddhâ or Vidyâ, as her becoming Aushasî denotes. Aushasî means 'she who pertains to the dawn' and seems to me to represent the morning Sandhyâ upâsanâ, by which the knower realizes the Supreme Self in the metaphor of the rising sun as shining in the sky of his heart and removing all darkness—sin and bad desires—and as the Deity to whom he offers himself as an oblation. From the religious point of view,

* Nine is the ultimate figure, as, all figures over and above it are obtained by adding to the figures 1 to 9 a cypher or cyphers or one or other of the same figures; and it retains its character as 9 even if the figures got by multiplying any figures by 9 are added together, omitting cyphers.

Ushas the dawn would be nothing if she is not Aushasî, the Faith and Knowledge of the upâsanâ which ought to be performed at her advent. The seasons are called *Ritus*. But *Ritu* means also the woman's *ritu*; and as the plot of the story is to get the In-dweller as the Son of Religion—of Sacrifice; as according to worldly analogy there can be no conception without *ritu* and retas which must, unlike the worldly ones, be spiritual in order to be able to give birth to the spiritual Son; and as in the spiritual world the One that sees no a n y a t or another reigns, the riddle of the story seems to me to mean this: The One in order to become the Father of prajâs, creatures, establishes Himself on the earth, which signifies the sacrificial ground, and He loves Vidyâ who is Himself revealed as His own daughter-wife; the metaphor for all this is the rising sun who at the horizon appears as if seated on the earth and who is loving the Dawn who is nothing else but his own light. So, the dawn, the daughter as well as wife of the sun poetically, is the spiritual lady of light identical with the sun. Similarly the moon who represents self-sacrifice and who is the lord of the *Ritus* is identical with the sun from the standpoint of view of the moon being but the sun reflected. As at the end of every lunar month ending with the new-moon the moon meets the dawn lady in his last act of self-sacrifice, this phenomenon is read as if the lord of *Ritus* placed the spiritual essence of self-sacrifice as *ritu* in her (taking *ritu* in the sense of seed, as the gender of the word is masculine). If he does so a couple of six times (and another time whenever there is the thirteenth month), he makes her a well-developed *Ritu*matî fully capable of conceiving the spiritual retas of the sun as the religious Year. This would be better illustrated by taking the dawn's celestial form, the star Rohinî. At the Conjunction the sun and moon commence their career seated on the Orion sacrificial ground. The moon meets the Rohinî star every month, and when the Conjunction comes back at the end of the last month of the year, both the moon and the sun meet her and

then the spiritual Son, the lovely enselfer of all creatures, is born as Samvatsara, 'He who cries well' or 'He in whom all religious rites or spirituality resides' (vide p. 423 *ante* about these puns). The esoteric lesson taught by the Dawn, the Seasons and the Year is that God is Himself the spiritual Mother, the spiritual *R*itu, the spiritual Retas, and the spiritual Son. Thus, He has solved the problem of spiritual life from the very beginning of creation, and it will apply to man also if he solves it thus: let him be Âtmakrî*d*ah and Âtmarati*h* (as the *Kh*ând. Up. VII. 25, 2; and Mu*nd*. III. 1, 4, say): let him become himself the same lady Faith or Knowledge and place in her the *ri*tu of self-sacrifice and the holy retas of the Supreme Self whom he loves as him-Self; and he will be born as the spiritual son fit to be in the Father. True, the story is very naked but we are dealing with old poets and when the inner meaning is understood it removes all indelicacy and the spiritual procreation will put to shame the animal one.

Man must employ his time religiously and become *Ri*taja, Born of Sacrifice. One that goes to the moon by the Smoky Way is destined to be born again and so, if he wishes to become a knower, he, according to the Kaushîtakî Upanishad quoted at pp. 121—123 of Professor Max Müller's *Theosophy*, should desire for a birth in a good family, by praying to the moon who is the lord of the seasons thus:— "'O seasons . . . . raise me now in a vigorous man and pour me through a vigorous man into a mother'." "'Then I am born as the twelfth or thirteenth additional month through the twelve-or thirteen-fold father (the year). I know that, I remember that. O seasons, bring me then to immortality. By this truth and by this penance I am a season, a child of seasons. I am thou'," i.e. the moon of self-sacrifice. "Thereupon the moon set him free." Then the soul going to Brahman by the Path of Light is asked by Brahman: "Who art thou," and he shall answer "I am a season, and the child of seasons, sprung from the womb of endless space, the seed of the wife, the light of the

Year,* the self of all that is. Thou art the self of all that is; what thou art, that am I."

The riddle of Vidyâ being the polyandric wife of all religious rites, giving birth to their One Son and of her being the daughter of one of them, viz. Prajâpati, makes the Son an issue of sin outwardly, and this myth of sin might have remained in the minds of people if the Father himself had not proclaimed the greatness and glory of the Son by naming Him as the Universe—as the Pure Self that is in all forms.

This all-loving Son is greater than Asat. This saying seems to allude to the old riddle of Asat and Sat. The As-at is God previous to the coming of the universe. He is then ekâkî, single, as there are no creatures yet. Simultaneously with wording out the universe, He loves all creatures as Himself, as 'I am all these', multiplying Himself as the Visvarûpa or Manifold Son that has made a sacrifice or gift of Himself *fully* to *each* creature, in order to love each and all of them as Himself. This His Visvarûpa aspect as Universal Love is Sat, Good, and is greater than As-at, because the latter is single and the former manifold teaching us the good lesson of loving all as Self. The Brihadâranyaka (quoted at p. 228, *ante*) says that God did not find love in being ekâkî, alone, and that therefore He multiplied as (the Self of) all creatures and said 'I am all these.'

The other Brâhmana makes Prajâpati Grand Father by making the Son-God the son of His daughter who was wooed by her four heavenly brothers, thus adding the riddle of svasur jâra to that of polyandry. In both the Brâhmanas, the tapas-born Retas represents the Pure Self of spirituality, the same as is mentioned as the tapas-born Retas of Mind in Rig Veda X. 129, 3 and 4. The Taitt. Brâhmana I. 2, 1, 15 says:—J â t a v e d o B h u v a n a s y a R e t a h, i h a s i n k a t a p a s o y a j j a n i s h y a t e.—'O Agni Jâta-

* The wife seems to mean Mother Vidyâ, and the Year, Father Sacrifice. About "what thou art that am I," vide p. 458 *ante*.

vedas, thou who art the Retas of Being, sprinkle thou here that which is born of tapas.' The Retas is put in a golden platter to indicate that Rudra, the Son God, is identical with *Hiranyagarbha.* His description as a being of thousand eyes and thousand feet * identifies Him with the Purusha of the Purusha-sûkta; and His thousand arrows indicate Him to be the Self who has penetrated all.

The Gopatha Brâhmana, commenting on the Gâyatrî verse, takes Bhargas to be Anna, Food (*Bhargo* Devasya kavayo 'nnam âhu*h*). There, food means spiritual enjoyment; so that it is evident that Bhargas, the Son God, is identical with the Ânanda, Joy, of the Taitt. Upanishad.

The *Svetâsvatara* Upanishad (IV. 12), quoted at p. 461 *ante*, identifies Hira*n*yagarbha with Rudra who, we saw, is the Vedic Son-God born in a golden pot. This Son God, the Self, is concealed in man's heart like the sacrificial Fire in the Ara*n*i wood. When the heart or mind is well churned (as the same Upanishad I. 14, says:—svadeham ara*n*im k*ri*tvâ or, as another reading of it says:—âtmânam ara*n*im k*ri*tvâ), the Golden Child is born, and the verse asks men to see Him when He is being born i.e. when He is flashing forth He will not burn unless the fuel of righteousness is supplied (vide 117 *ante*). He is always latent in all but will not flash forth unless the soul is purified. Rudra is Agni, who is well known in the *Ri*g Veda as Hotar, *Ri*shi, Purohita. So Rudra is Maharshi, the Great *Ri*shi.

Further on in the same Upanishad (V. 2), the Son-God is spoken of as *Ri*shi Kapila who is the Born (i e. the *First-*Born); who reigns in all forms; who should be borne (in mind) by knowledge; who should be seen when He is being born (jâyamânam *k*a pa*s*yet). Kapila seems to be Agni, as the name seems to mean the tawny colour of the flame of fire.

* The original is sahasrâkshah*h* sahasrapât, so that this is clearly borrowed from verse 1 of the Purusha-sûkta.

Rudra, the crier, sounder, is, we saw, specially connected with the nâma-rûpa theory of creation. The idea therefore is very appropriate that all the roots of words arose *from the sound of Rudra's drum, and in dividing* his grammar, the science of words, into eight Adhyâyas, Pâṇini seems to have had our Rudra of eight names in view as the Deity to whom the work is to be understood as dedicated.

The author of the Brahma-sûtras has divided his work into four Adhyâyas of four pâdas each or sixteen pâdas in all. His four adhyâyas appear to be in imitation of Purusha of the Purusha-sûkta wherein Purusha is said to be a whole made of four parts and the Purusha-sûkta in the *Rig* Veda has sixteen verses. But the Purusha-sûkta of the Yajur Veda has eighteen verses. *This number may have* influenced the division of the Mahâbhârata into eighteen parvans and of the Bhagavadgîtâ into eighteen adhyâyas.*

More anterior to these but subsequent to the Purusha-sûkta, we have the beautiful Îsâvâsya Upanishad of eighteen verses, the Deity praised in which is Îs, the Lord. There can be no doubt that He is identical with our Son-God Rudra, as in verse 16 He is addressed as Pûshan, one who makes plenty; Ekarshi, the One *Rishi*, Seer; Yama, the controller (in the hearts of all i.e. the Deity of the Dahra-vidyâ); Sûrya, the Self in the sun (i.e. the Deity of the Antarâditya-vidyâ); and lastly Prâjâpatya, the Son of Prajâpati. Verse 15 says that He is Satya and Satyadharman whose face is concealed in a golden pot. The eighteenth or last verse of this Upanishad is the first verse of *Rig* Veda I. 189, used in the worship of Agni. It says to this effect:—

> O Agni! Lead us by good path to Wealth, (as) Thou knowest all knowledges. Conquer our sin, who is the crooked-goer. (So) we offer to Thee over and over again our salutation-word (i.e. prayer accompanied by bowing).

* The division of the Râmâyana into seven Kândas seems to be in imitation of the Taitt. Samhitâ which is divided into seven Kândas.

As Rudra is identical with Agni the selection of this verse at the end shows that Îsa, the Son God, who is the Deity of the Upanishad, was clearly meant to be Agni, who as the churned fire is the spiritual Son of the Sacrificers. The plain meaning of the verse shows that even at the time of the *Rig* Veda when the verse was composed the *Ri*shi took Agni as the emblem of God; for no simple fire can lead us by the good path and conquer our sin. The wealth obtained by conquering sin is the Wealth of the Self. As the Son-God is Sat and Suk*ri*t and is Svish*t*ak*ri*t, one who makes our rites well performed, it is well said in the Îsavâsya that man may perform karma, action, till his death, by renunciation (i. e. by renouncing the fruit of action), and by realizing the fact that all universe is enselfed by the Lord, and that karma done in this manner will not put him in bondage.

This Upanishad riddles with the words Avidyâ and Vidyâ, Asambhûti and Sambhûti. Each of these words seems to be used in more than one sense. In the case of riddles like these many guesses must be applied in order to find out the hidden meanings. As a guess, the verses 9 to 14 may be rendered thus:—

> Those who are attached to Avidyâ (ignorance or unprofitable works) will enter blinding darkness; but even more so will those who are attached to Vidyâ (worldly Knowledge by which worldly benefits are obtained *). . . . . (9.)
>
> The wise who have explained this to us mean by Vidyâ and Avidyâ quite separate things (other than those which they ordinarily mean). . (10.)
>
> He who knows both Avidyâ and Vidyâ together (i.e. here Avidyâ as meaning the 'un-knowing' or 'un-learning' of all worldly knowledges and Vidyâ as meaning real spiritual knowledge of the Self), will cross death by Avidyâ and enjoy immortal (bliss) by Vidyâ. . . . . (11.)

* In this lower sense of worldly knowledge Vidyâ seems to be used in Brihadâranyaka IV. 4, 3 and 4.

Those who are attached to Asambhûti (the not becoming anything,—the being idle) will enter blinding darkness; but even more so will those who are attached to Sambhûti (to the becoming of worldly pomp or to the animal procreation). (12.)

The wise who have explained this to us mean by Asambhava and Sambhava (the non-becoming and becoming) quite separate things. . . (13.)

He who knows both Vinâsa (destruction) and Sambhûti together, will cross death by Vinâsa and enjoy immortal (bliss) by Sambhûti. . . (14.)

Vedânta-desika who has annotated Râmânuja's Gîtâ-bhâshya and who has written several independent works on the system of Visishtâdvaita says in his commentary on the Îsâvâsya that Vinâsa means the destruction of all worldly desires and sin and that Sambhûti means the upâsana of Brahman by means of which Brahman is attained, and that this Sambhûti is the same as is spoken of as:—E t a m i t a *h* p r e t y â 'b h i - s a m b h a v i t â 's m i (*Khând.* Up. III. 14, 4) and B r a h m a - l o k a m a b h i - s a m b h a v â m i (ibid VIII. 13, 1). Thus, Sambhûti seems to be the spiritual birth of the soul, obtained by the upâsana contemplation of the In-dweller, the Golden Son, in the heart's womb of all creatures. The teaching of this spiritual birth Sambhûti is quite appropriate in the Upanishad of Îsa, Prajâpatya, the Son of Prajâpati—that Golden Son who is Bhûtapati, the lord of those who are born spiritually.

This Son Agni Mahâ-deva is the bellowing Bull that has entered all the mortals (*Rig* Veda IV. 58, 3). He is Visvâyu that has gone into all the caves or hearts (*Rig* Veda I. 67, 3, vide p. 398 *ante*). In other words He is Visvarûpa, the multiform and yet the One. He is the one fire that is maintained in the houses, hearts, of all sacrificers. As Agni is identical with Rudra, one of the Rudra-sûktas of the *Rig* Veda, viz. II. 33 mentions Rudra as Îsâna, the Lord, who is Puru-rûpa and Visva-rûpa, both meaning that He is Multiform (verses 9 and 10), and as the lion-like

Youth seated in the garta (verse 11). Garta means the pit and may be taken to mean here the fire altar, representing esoterically the sacrificer's heart. He is the youth because He is the strong Son-God, able to kill all the dark passions, His youth should be taken to be a metaphorical expression denoting the spiritual vigour and strength of the formless Infinite Son that is in all forms. This Visvarûpa Rudra is identical with Indra who, according to the *Ri*g Veda, has become multiform (p. 338 *ante*) and who is another aspect of the valiant Son of Sacrifice Prajâpati. In *Ri*g Veda X. 99, 7, Indra is called Asmat Sujâta, 'Our lovely Son'; and the Taitt. Brâhma*n*a III. 7, 7, 8, has a verse in which the sacrificer addresses Agni thus :—

> I am thine and Thou art *this* (Wealth of) mine. Thou art my yoni, womb, and I am thine womb. Being mine, O Agni, carry my oblations. Thou art, O Jàtavedas, the Son that achieves the World for the father.* . . . . . .
>
> O Agni, be seated in thine own place.— 'Agne svâm yonim âsîda.'

Agni is the womb in which the sacrificer is born spiritually vide p. 330 *ante*. The sacrificer is Agni's womb or place, because Agni is symbolical of the Son-God cherished in his heart's womb. As Agni represents the spiritual Son, the Self, it is this Son who is Lokak*ri*t, the achiever of Heaven, to the father, the knower, that has kindled Him in himself. The Mantra used in making âtmasamâropa*n*a of Agni i.e, establishing Agni mentally in one's own heart (vide p. 361 *ante*) says :—

> O Agni, who art the Self (of me and all)! That (spiritual) form of thine which is fit to be sacrificed, with that (form) do thou ascend (my) self (mind or heart), making for us all those Wealths in abundance which are fit for men. Becoming Sacrifice, be thou seated in (me who am)

* The original of the latter part is this :—
'Putra*h* pitre loka-k*ri*t Jâtaveda*h*'

Sacrifice, in (me who am) thine own womb or place. Born (or rising) from the (sacrificial) ground, come on, O Jâtavedas, (into me) together with thine home (the altar).*

This mantra is found in the Taitt. Brâhmana II. 5, 8, 8; and the Taitt. Samhitâ also (III. 4, 10, 5) quotes it and says that by it the sacrificer places Agni in himself (âtman samârohayate) and that the sacrificer is the womb for Agni (yajamano vâ Agner yonih). Agni's yajñiya form, which is fit to be sacrificed, is identical with the primeval Purusha alias Yajña, the Victim, that was sacrificed according to the Purusha-Sûkta. The sacrificer, by realizing this Agni as his spiritual Life—the Self—and by placing Him in himself, becomes Sacrifice (self-sacrifice) and so he too calls himself Sacrifice. Thus the whole altar glowing with the sacred fire is placed in the knower's heart at the end of the rite; and when he worships the sacred fire again he says the next mantra "Upâvaroha Jâtavedah", &c., by which he beseeches Agni-Purusha in the heart to descend from there into the fire in order to carry his oblations to the gods.

Siva-Linga and Sipivishta.

Thus Agni-Rudra is the In-dweller Purusha, the formless Infinite Self in the heart's womb of the knower. Vishnu, from v i s, to pervade or penetrate, is One who has penetrated Himself into all creatures and things and Vishnu is one of the names of Agni. There are two kinds of creation, spiritual and animal. Those who are blind to the former think that creation takes place simply by animal lust and union of the sexes and that there is no higher power (Bhagavad-gîtâ XVI. 8). Their world extends from the stomach downwards, as they indulge in gluttony and lust.

* It is worth quoting the original in full:—

Yâ te Agne yajñiyâ tanûs tayehy ârohâ 'tmâ 'tmânam
akkhâ vasûni krinvann asme naryâ purûni
Yajño bhûtvâ yajñam âsîda svâm yonim
Jâtavedo bhuvah âjâyamânah sa-kshayah ehi.

To them even the holy name of Prajâpati, the Genitor, means nothing more than the jaghanya member* and they likewise degrade Vishnu-Purusha from the lovely In-dweller to simply purusha, man, and then to man's sex. As a contrast to this purusha of animal creation and in order to entice souls to the Purusha of spiritual creation, the same names of purusha and yoni are employed but their locality is lifted up to the heart which, being alike in man and woman and therefore sexless, gives a new meaning altogether to them, namely the Self as the sexless Purusha glowing as the sacred fire in the sexless womb of the altar of Vidyâ or *S*raddhâ, Knowledge or Faith. Similarly the word retas in the jaghanya sense is the seed of animal creation; but lifted up to the region of the heart it means the *R*ig Vedic Mind's Retas or Supreme Self's effusion of sexless love by realizing which the knower also creates himself spiritually as the One-Manifold in order to love all creatures as himself. 'O ye men! Here is the Purusha who is the formless Self in the puras, bodies, of all creatures, who is sexless, who, nevertheless, is the most valiant youth conquering all by loving all creatures as himself and thereby leaving *no second or enemy to* war with, who is most manly, putting down all sins and temptations. Realize Him as your spiritual manliness and procreate yourselves in the womb of Faith or Knowledge.' It appears to me that the Liṅga symbol that is embedded in the stony seat and worshipped in *S*aiva temples represents esoterically the lovely Purusha established as the sacred Agni in the womb or altar of the hearts of all knowers. Even Brâhman ascetics of the great Smârta community, who have *studied* the Vedânta and renounced home and all worldly desires pay reverance to the Liṅga, which they would not do if there was anything sexual in it. In some temples the Liṅga is called Jyotir Liṅga, Symbol of Light, and Âkâsa-Liṅga, Symbol of Sky, meaning thereby that the God worshipped is Formless and Infinite like the sky. Phallas-worship

* The dictionaries give this meaning also of Prajâpati.

seems to have prevailed among other ancient nations also. According to Webster, the Phallas-symbol was carried in procession in the Bacchic orgies, or worshipped in various ways. I cannot bring myself to believe that a nation, which in other respects was highly civilized, worshipped the Phallas-symbol as meaning only the emblem of the generative power in nature. To worship that power no religious teaching or symbol is necessary. Even beasts know that kind of worship. At all events, so far as the ancient, riddle-loving, Sanskrit-India is concerned, the Liṅga-worship seems to me to have been invented as an etymological Vedântic riddle by pondering over the Vedic ritual of placing Agni-Purusha in the womb of the heart. The double meaning of p u r u s h a and y o n i is at the root of the riddle, which seemingly is gross and sexual but really sublime and spiritual.

Another Vedic name which is likely to have contributed to the riddle is *S*ipivish*t*a. This, according to the *R*ig Veda, is one of the names of Vish*n*u. Addressing Him as *S*ipivish*t*a, verse 7 of VII. 99, says:—

> "O Vish*n*u, unto thee my lips cry Vasha*t* !
> Let this mine offering, O *S*ipivish*t*a,
> please thee." (Griffith).

Then verse 6 of the next hymn (VII. 100) says enigmatically :—

> Kim it te Vish*n*o pari*k*akhyam bhût
> pra yad vavakshe '*S*ipivish*t*o asmi'.
> Mâ varpo asmad apagûha etad
> yad anya-rûpa*h* samithe babhûtha.

> "What was there to be blamed in thee, O Vish*n*u,
> when thou declaredst, 'I am *S*ipivish*t*a'?
> Hide not this form from us (nor keep it secret), since
> thou didst wear another shape in battle." (*Ibid*).

Even very old authorities have differed as to what *S*ipivish*t*a means. In Muir IV. pp. 87, 88, 504, 505, 506, are quoted all those authorities both Vedic and others. Of them, Yâska quotes the words of Aupamanyava to the effect

"that there are two names of Vishnu—Sipivishta and Vishnu: of which the former is kutsitârthîyam, i.e. it has a bad sense." Yâska tries to explain the bad sense as "sepa iva nirveshtitah," which is rendered by Muir as "enveloped like a private member." Then giving up the bad sense altogether Yâska says that s i p i means a ray of light and sipi-vishta 'one who is enveloped by rays.' According to Amara the name means Mahâdeva as well as one who is bald-headed, leprous, or having a skin-disease. According to Apte's Dictionary s i p i means a ray of light, skin or leather, and water, and s i p i-v i s h t a—(1) pervaded by rays, (2) bald-headed, (3) leprous, (4) a man without prepuce or foreskin, (5) an epithet of Vishnu and Mahâdeva.

I think the original meaning of s i p i is skin and of s i p i v i s h t a skin-covered. The two names Vishnu and Sipivishta should be viewed together as throwing light upon each other. Vishnu is the Purusha that has *entered* into all creatures as their Self—as their real Life; and as our puras, bodies, into which He has entered are of skin the riddle is that He is Sipivishta, skin-covered or concealed in leather bags! The *Rig* Veda says that Agni has gone into cave and cave, meaning thereby that He is in the heart's womb of all (vide p. 495 *ante*). It also says that the One is the âbhu, germ or kernel concealed in the husk (p. 441 *ante*). Varying the metaphor, He is the delicious fruit concealed in the outer skin and therefore Vishnu is Sipivishta. In calling Him so, the poet obviously aims at the pure unalloyed naked Gold, the Self that is within him, like the sword in the sheath—naked because, being the One He has no second, for He has become all. He is in the sheath, yet not confined to or limited by it, for He is anor anîyân mahato mahîyân. When ignorance limits man to his single body and makes him look upon all others as aliens and hate and despoil them, then Vishnu's true rûpa springs forth as the hero on the battle-field and demolishes man's limitedness and makes him grow beyond his body and love all creatures as himself. Vishnu's glorious rûpa in the battlefield is His

being the One-Manifold. Man should see this Viśvarûpa of Vishnu by the eye of knowledge in order to enable him to conquer his internal enemies, even as Arjuna saw it by the grace of Krishna on the battlefield of Kurukshetra. Thus, the metaphorical name Sipivishta indicates Vishnu's *spiritual* nature as the lovely In-dweller, but taken literally any gross thing skin-covered, and for that matter that which is covered over by the prepuce, comes in to claim the name; and this is evidently the vulgar sense of it which is spoken of by Aupamanyava, and which probably existed even in the days of the Rig Veda. Therefore, entering into the spirit of the poet who no doubt is aware of both the high and low sense of the name, let us say, 'O Vishnu, there is nothing in your name Sipivishta which you need be ashamed of or hide from us, for I take the name in its high sense. You are Sipivishta by being in my heart at the chest, the outer covering of which is skin. You are my Self. You are in my body like the sword in the sheath or the arrow in the quiver. Though you are in the body, still at the time of action your true rûpa is seen as killing it—that is as removing the limitedness that arises by my mis-thinking that I am no other or greater than the body in which I am.'

Such is Vishnu who, according to the Dahra or Hârda-vidyâ, is to be realized and worshipped in one's own heart. But, according to the Antarâditya-vidyâ, the same all-pervading Vishnu is placed in the grandest and brightest of our seen things, namely the sun. It is not the sun that is worshipped but the Self in the sun or in the metaphor of the sun; and as the same Sipivishta of the heart is mentally seen in the sun, the sun's rays or light is as it were the sipi or skin which envelopes the Self in the sun, and therefore, it appears to me, Sipi-vishta came to mean 'one who is encased in rays or light.' The gifted Seer of the Îsâvâsya-Upanishad looking at the sun in order to see the Self in that orb says:—

> The beautiful visage of (my) Truth (Self) is concealed in (this) golden vessel, (the sun). There-

fore, O thou Pûshan! Open thyself out, for the purpose of my seeing the Satyadharman (the Self whose quality is truth). O Pushan! O the One Seer! O Yama! O Sûrya! O Prajâpatya! (vide p. 493 *ante*). Withdraw thy (dazzling) rays and light, so that I may see thy glorious rûpa. He who is this Purusha (in the sun), He I am!

Thus He is enveloped by rays or light. Even light which is the grandest seen thing becomes a husk to Him. The concluding exclamation is to be understood as having been uttered after mentally seeing and realizing the spiritual beauty and glory of the Supreme Self who by unbounded love has become all creatures in the sense that he loves them all as Himself and when thus He has become me and you and all, it would be sacreligious to say, 'no, I am not He.' So, the sage exclaims 'He I am.' On the part of the Supreme Self it is *always* true that He by His unbounded love is you and I and all. On my part also the saying 'He I am' will be quite true when I realize Him, my Self, by loving all as myself.

As the object of the name *S*ipivish*t*a was to signify the bare thing inside a covering, it came to mean one who is bald-headed, or one who is bereft of hairs and one who is a leper or has a skin disease, as the skin of such a man is not favorable to the growth of hair. As already observed, a metaphorical name invented to indicate a most beautiful spiritual thing comes to mean even an ordinary ugly thing if taken literally.

One of the names of God *S*iva is Digambara, 'He who is naked.' This name should I think be taken to indicate that He as the One Self is the unalloyed naked Truth to be learnt by all knowers and ascetics. The *R*ig Veda X. 136, 2, speaks of Munis, who are vâtarasanas, girdled with wind. Whether they were human beings or the solar rays darting to us through the atmosphere and therefore fancied to be wind-girdled, is not clear. According to the Taittirîya Âra*n*yaka II. 5, the Vâtara*s*anas were certain *R*ishis who

were *sramanas* or those who practised mortification, and ûrdhvamanthins or those who churned their soul so as to overflow as upward love and who saw a certain Sûkta of the *Rig* Veda. 'Girdled with wind' gives the idea of having nothing but air to cover the loins with. The soul should be kept pure and transparent, unalloyed and naked, and it should clothe itself by pure, transparent, naked truth, like a ray of light and the air through which it passes, as if clothed by it, both of which are pure and transparent. As the *Khândogya* Upanishad says (vide note at p. 475 *ante*), if a man is "false minded having covered his true Self by a falsehood," he is burnt and killed in the fire ordeal; but if he is "true-minded, having covered his true Self by truth," he is not burnt but is delivered. There may have been naked ascetics named *Sramanas* even before the rise of Buddhism and Jainism, whose ascetics appear to have adopted the name, which since then came to be applied to them exclusively; and even now the Jain ascetic in southern India is quite naked. It is not by simply casting off all clothing that the soul is kept pure and naked. It is as it should be that the good sense of the Brâhmans rebelled against digambara asceticism and made their ascetics cover themselves in kâshâya or mud-coloured cloth, to show that they do not care for nicely dyed or washerman-washed cloths but are content with the colour of Mother Earth, who as kshamâ and sarvamsahâ is the emblem of patience and fortitude. The *S*rîvaishnava ascetic does not shave his *s*ikhâ or lock of hair nor dispense with his sacred thread, yajñopavîta, and the Sandhyâ worship in which the *Gayatrî verse* is repeated. The Smârta as well as the Mâdhva ascetic gives up these and is clean-shaved, while the Jaina ascetic goes the length of getting his hairs pulled out one by one by the root from his head and face, and if I am rightly informed, his attendant keeps up saying "Parama-sukha!" or "Extreme happiness!" all the time the operation is going on. Perhaps it is etymological

justice to the epithet of *sramana* worn by him that he should regard mortification as happiness, but a head thus made bald in the most solemn manner which religious faith can dictate tempts the question, Is it a literal illustration of Vishnu *S*ipivish*t*a, the Bald*? The tri-da*nd*a of the *S*rivaish*n*ava ascetic, the ekada*nd*a of the Smârta, the kâshâya common to both, the partial or complete nudity, the partial or complete shaving of the head, these and many other outward marks of asceticism may have their own meanings and be useful so long as those meanings are understood and practised; but, in the words of the Buddhistic ascetic in the eighth act of the M*rikk*hakat*i*ka drama, 'Head is shaved, face is shaved, but *k*ittam (mind) is not shaved, what then is shaved?'

About the meaning of *S*ipivish*t*a as a leper, it seems to me to be esoterically at the root of a story found in the southern version of the Mahâbhârata-Âdiparvântargata-Vaivâhikaparva, which Nîlaka*nt*ha has omitted to comment upon, saying that it is a story of Jaimini-Bhârata. According to it, Draupadî who was born from the fire-altar was, in her former birth, Nâ*l*âyanî, the daughter of Na*l*a. She married a sthavira, very old man, named Maudgalya. He was a loathsome leper, yet she loved him and ate daily the remnant of food left by him. One day his diseased angush*th*a, thumb, dropped into the food, yet without any disgust she ate the food. Maudgalya was so much pleased with her that he at once changed his old form into five youths corresponding to the five flowery arrows of Cupid and loved her in the Svarga of Indra, in the orbs of the sun and moon, and on Mount Meru, going there at will. Such is the substance of the story. To love a husband however ugly he may be, and equally well in happiness and misery, is the duty of a chaste wife. So far it is plain. But the riddle comes when it is said the husband

* There are scholars who consider Jainism to be much older than Buddhism. In those ancient times Jainism may have imbibed many Brâhmanical ideas and developed them in its own way.

became five. In the *Khândogya-upanishad* (III. 13) the five prânas viz. prâna, vyâna, apâna, samâna, and udâna are respectively identified with the eye as sun, ear as moon, speech as Agni (fire), mind as parjanya, rain, and vâyu or breath as Âkâsa, and these are called the Five Brahma-Purushas, who are guarding the doors of the Svarga-loka. Now s t h a v i r a, the word used to denote Maudgalya's state, means not only old, aged, ancient, but also firm, fixed, the ever-existing, and is a name of the Supreme Self Brahman. The Vishnu-sûkta VII. 100, of the *Rig* Veda, in which Vishnu is called *Sipivishta* says Vishnu is sthavira. I take Maudgalya to be the eternal, incorruptible Self. Maudgalya is derived from m u d g a l a and by dividing it as m u d-g a l a it would mean the joy-drip, the Drip or Drop of Joy, which the Self as Ânanda-Rasa is. The drop sense of the name may be detected in the dropping of the thumb, which, in the phraseology of the Upanishads, means the Self residing in the angushtha-mâtra heart. If we take the Self Vishnu as encased in an old tapasvin who has little flesh in his body and who presents the appearance of being a shriven skin, He is *Sipivishta*.* To this oldness of Sipivishta is added the leper sense of the name, in order, I think, to indicate that the worldly people shun the secondless Self as they do a leper, who thus shunned is left alone. The Self is as it were left alone, because by loving all as Self He has no second. This is a paradox meaning that He is not alone but the One in all. He is Pûrna, Whole. On the contrary it is the wordly man who is really alone by limiting himself from others whom he hates and robs and by whom he is hated and robbed; he is alone and in fear as *against* so many, whereas the Self is full and fearless. But so long as man is not enlightened he shuns the Self. But there is one Lady who always loves the Self and she is Vidyâ, Knowledge. He is the Ancient and therefore Old

* At p. 506, Muir quotes Satap. Br. XI. 1, 4, 4, where sipitam is used in respect of an offering made otherwise than in its prescribed time. Such an offering becomes in its effect withered, shriven, mere skin without kernel.

but at the same time He is New or Incorruptible as the *Rig* Veda I. 156, 2, says that Vish*n*u is Pûrvya and Navîyas. When Vidyâ loves Him so well He must love her in return, and His love is so full that He becomes fivefold. We have our eyes and ears, &c. located in parts of the body. Not so He: He is all-eye, all-ear, all-speech, all-mind, all-breath, seeing, hearing, speaking, minding, and breathing none but her; in short He is She.

About the Vedic explanation of *S*ipivish*t*a, the Taitt. Samhitâ II. 5, 5, 2 (quoted in Muir's work, IV. p. 504) explains the name thus:—Yajño vai Vish*n*u*h*, pa*s*ava*h* *s*ipi*h*, Yajña eva pa*s*ushu pratish*th*ati. This means:—Vish*n*u is Sacrifice, the victims are *s*ipi, Sacrifice stands in victims. The Vâjasaneya Samhitâ speaks of Rudra as:—*S*ipivish*t*âya Vish*n*u-rûpâya, that is 'salutation to him who is *S*ipivish*t*a in the form of Vish*n*u,' and the commentator Mahîdhara explains that *S*ipivish*t*a means 'One who is the Antaryâmî in all creatures' (*ibid* p. 505). The Tâ*n*dya Brâhma*n*a says:—Eshâ vai Prajâpate*h* pa*s*ush*th*â tanûr yat *S*ipivish*t*a*h* (*ibid* p, 506). This means that *S*ipivish*t*a is that (spiritual) form of Prajâpati which is in victims. These Vedic texts taken together establish the identity of Vish*n*u, Rudra, and Prajâpati. We are all pa*s*us, victims, at the altar of Self-Sacrifice. Vish*n*u is Sacrifice, the Victim, becâuse He was sacrified according to the Purusha-Sûkta Prajâpati is Sacrifice because He sacrificed Himself. Therefore as Sacrifice He resides in the hearts of all. So we may say *S*ipi-vish*t*a is Pa*s*u-vish*t*a. To indicate that the Antaryâmî is Sacrifice and that man should become an oblation at the altar of Self-Sacrifice the word pa*s*u seems to be selected as synonym for *s*ipi. Moreover pa*s*u as contrasted with *s*ipi has the advantage of the pun derived by the transposition of *s* and p, like the name Pa*s*yaka for Ka*s*yapa. Rudra alias *S*iva is well known as Pa*s*upati, and as *s*ipi is pa*s*u and as the *S*atarudriya popularized *S*ipivish*t*a as one of his names, so much so that Amara applies it to Him and not to Vish*n*u, it seems to have contributed its quota of

riddle about *S*iva-Liṅga.

About the sense of *s*ipi as water, Bha*tt*a Bhâskara Mi*s*ra (Muir ibid, p. 505) quotes a text from the Skandapurâ*n*a to the effect that *s*ipi means both water and rays and that as Savitâ (Father Prajâpati) has entered into them He is called *S*ipivish*t*a.* The derivation made in the text is fanciful. The aim is to force *s*ipi to mean not only rays in order to grasp the Self in the sun but also water in order to show that the Self *S*ipivish*t*a is Nârâya*n*a, 'one whose abode is the waters'. All the heavenly bodies as well as all the creatures are drops of our Father and He is in them all.

Now it may be asked, where is there any authority to show that the Liṅga-symbol means what I have taken it to mean? I shall quote two authorities, which themselves are riddles to be unriddled.

The Vâmanapurâ*n*a quoted under the word *S*iva-Liṅga in the Vâ*k*aspatya says to the following effect:—

> Pursued by Cupid, *S*iva ran to the forest where the (Seven) *R*ishis and their wives lived. He begged food of them (this shows that *S*iva went there as an ascetic). In consequence of Cupid's action, as soon as the wives saw *S*iva, they, excepting Arundhatî and Anasûyâ, ran after him mad with love. The *R*ishis said, may his Liṅga fall down. It fell, becoming so great that neither Brahmâ nor Vish*n*u was able to find its limit. The gods agreed to worship it, and it assumed the form of a golden Liṅga of a small size. Since then Liṅga-worship was adopted by all the castes.

The Liṅga which is small and at the same time infinitely great can only be the Purusha of the heart who is a*n*or-a*n*îyân mahato mahîyân. He is the Self identical with Brahmâ or Vish*n*u and so they know Him to be limitless, infinite. Asceticism that has renounced home and all worldly

* Saityât sayanayogâd vâ *s*ipi vâri pra*k*akshyate; tatpânâd raksha*n*âd vâ 'pi *s*ipayo rasmayo matâ*h*, teshu pravish*t*a*h* Savitâ *S*ipivish*t*a iho*k*yate.

desires is sexless and its liṅga, sign, of vigour is the Self. We have seen that Agni is Kâma (p. 442 *ante*). He as the Son God in the heart of the knower is the most beautiful Cupid that makes His votary Satya-kâma. The *Rishis* are the purified senses (vide the essay on the Seven *Rishis*). In the essay on Arundhatî we will see why she is always represented to be firm in her chastity. So is another paragon of chastity, Anasûyâ (about whom vide the essay on Atri). So, not liking to take poetical liberties with these hallowed names, the poet makes the other wives to fall in love with *S*iva. I take them to be the *Rishis* themselves as females in order to fall in love with Purusha, the Man outwardly, but the formless In-dweller esoterically. Purusha is the Truth of the prâ*n*as, senses (vide p. 468 *ante*). Outwardly the Purusha in the sense of the male sex falls but esoterically the *fall* is a pun upon pat and signifies the Infinite Self's *flight* everywhere as a free bird. Thus the story indicates *S*iva to be sexless and the Liṅga to be a symbol of the Infinite Purusha, whom the purified senses of the knower realize as their Truth.

In the concluding part of the Sauptika-parva of the Mahâbhârata, Vâsudeva says to Yudhis*th*ira to the following effect :—

> Mahâdeva (*S*iva) is the beginning, middle, and end of all. By his power the whole universe acts. I know him intrinsically (tatvena) Pitâmaha (the Great Father Brahmâ) wishing to see beings created asked Prathama, the First (i.e *S*iva as the First-Born of Brahmâ), to create them soon. But Mahâdeva seeing the sinfulness of beings (i.e. not liking to create them as sinful beings) performed tapas in water for a long time and did not come out although Pitâmaha waited long. So the latter created from his mind another (son) as the creator, who told him 'I shall create if there is no elder brother to me'. Pitâmaha said 'There is none, for S*th*ânu (a name of Mahâdeva) is immersed

in water. So you do create.' Accordingly he (the second) created the seven patriarchs, Daksha and others, and other beings. As soon as they were created they went to eat him as they were so very hungry. He ran to Pitâmaha for protection and for food to them. He gave them food consisting of non-moving things (vegetables, fruits, corns, &c.) and moving creatures, the weak for the strong (durbalâni balîyasâm), and they multiplied. Then the First came out from water and seeing the different kinds of creatures and their multiplication by their own (animal) vigour, he got angry, removed his linga and placed it on earth Pitâmaha asked him why he did so. He replied, 'The beings having been created by another what is the use of this to me?

Tapasâ 'dhigatam *k*â 'nnam
prajârtham me Pitâmaha!
Oshadhya*h* parivarteran
yathaivam satatam prajâ*h*.

By my austerity (in water) food has been obtained for the beings, (so that with it) they may rotate like the plants for ever (i.e. from plant the seed and then from seed the plant and so on).'
So saying he went away to Mount Mûjavân.

The translation of the verse above quoted is in accordance with the commentator Nîlaka*nth*a, who explains that Pitâmaha is Îsvara (the saguna aspect of Brahman as understood by the Advaitins), that his second son is *K*aturmukha-Brahmâ; that it was really by Mahâdeva's austerity that the food obtained by the creatures arose; that he put down his Linga in order that people might worship it and obtain siddhi; but that as they disregarded it saying 'the rotation goes on by one thing producing another and such being the case what have we to do with (the idea of there being at all any) God?' he went away from them.

It appears to me that Pitâmaha is identical with the Vedic Father Prajâpati and that Mahâdeva is the Vedic Son God, the First-Born of *Rita* or Sacrifice. Mahâdeva as the First or Number One Son should be viewed in this story in the light of the Vedântic Advaitam or Ekam—that One Self who by loving all creatures as Himself has no dvitîya, second. The other son being Dvitîya or the Second signifies the Vedântic Dvaitam, who therefore is the root of the dvaitic state in which the creatures look upon each other as 'not I' but as anyat, another, that is to say they selfishly exclude each other and thereby limit themselves and go on despoiling and eating each other under the rule of might is right. This kind of food, selfish enjoyment, the weak for the strong, could never have originated from Mahâdeva's tapas. Anything born from austerity can only be holy and good and not the beastly food described. What then is the food got by His tapas? He Himself. His going into the waters indicates that He is Nârâyana in the deep depth of man's heart and from that depth He reveals Himself to the knower as his spiritual Food. The knower's enjoying Brahman is called his eating Brahman ("atra Brahma samasnute," *Katha.* Up. VI. 14; and *Brih.* Up. IV. 4, 7). We have seen that Agni-Rudra is identical with the Bhargas praised by the sacred Gayatrî; that as such a Gâyatra He is the Son God praised by the *Satapatha* and Kaushîtakî Brâhmanas and that according to the Gopatha Brâhmana sages say that the Bhargas is food. So many attempts have been made by the old sages in order to force the etymology of the hallowed name Purusha to mean all what the Self is. He is Purusha because He has been from before (p. 445 *ante*). He is Purusha because being the Before (i.e. the Ancient) he burnt up all sin (p. 399 *ante*). He is Purusha because He is in all puras, bodies, which is the ultimate settled meaning of the name. Now by making another fanciful derivation as p u r u or p û r, much or full, and a s a, eating, the Purusha would be Abundant Food. That is the Food thrown down. Outwardly it is purusha in the vulgar sense for the ungodly

people whose food, enjoyment, is in sexual pleasures and in things that are conducive to them. But to the knower it is sexless, pure, spiritual Food. I would translate the verse thus :—

> By my austerity (in water) Food (the Self) has been obtained for the purpose of (spiritual) issue [thinking that otherwise] the people might rotate like the plants for ever.

But there is one plant by drinking the juice of which in the Soma sacrifice immortality is obtained and there is no more rotation. The fact that *S*iva goes to Mount Mûjavân should, I think, be taken to indicate that He is in the form of the Soma plant there. *S*iva is well known as Soma. In the *R*ig Veda X. 34, 1, Mount Mûjavân is celebrated for the finest Soma plants grown there (vide Mr. Griffith's note at p. 169 of his *R*ig Veda Vol. IV.) Thus the story seems to indicate that *S*iva is Food in the shape of the Soma to the sacrificers and Food in the shape of Purusha to the knowers. The former is Vedic Food confined to the priestly class, and the latter, symbolized by the Liṅga, is Tântric Food, available to all classes.

I have elsewhere (p. 362 *ante*) said that the Liṅga, taken together with the Bull placed before it, is *simply* the meaning of Purushottama.

There is nothing objectionable in the shape of the Liṅga as it is worshipped in India. It is a cylindrical stone, without the shape of any living thing carved on it, and so, it may be taken to symbolize the One eternal Life, having no form or shape and yet being Purusha or In-dweller in all forms. We may metaphorically say that He is this or that; but at last we have to confess that He is Neti Neti, 'Not thus', 'Not thus'.

Thus in this essay on Creation I found it necessary to say all about what in my opinion is the meaning of *S*iva-Liṅga so strangely connected with a story about creation which has just been explained. In the *R*ig Veda each of

the deities that are praised is more or less supreme and it is said in I. 164, 46, that sages call the One Sat many ways as Indra, Mitra, Varuna, Agni, the heavenly bird Suparna, Yama, Mâtarisvâ, &c. Thus philosophically all the deities are but so many names of the only One God. But still as they are worshipped with distinct offering to each in the Vedic rituals they are popularly distinct deities with some sort of gradation among them. Of all the Vedic deities only two, Vishnu and Rudra in his mild aspect as Siva, have survived as being each to his respective votaries the Supreme God or, as the majority of the Hindus hold, the two are really One—a fact which is proved by there being so much of Vishnu in Siva-Linga. These two are Vedic gods and the reason why the Paurânics have glorified their pre-eminence is that it has its basis in the Vedas. The Vedic Creator would be nothing if He is not at the same time One who has *entered* into all (tat srishtvâ tad evâ 'nuprâvisat) and this aspect of Him no name other than Vishnu expressed so well. Therefore this etymological force of Vishnu as One who has *entered* into all seems to be the cause of His eminence coupled with the fact that He is very clearly identified with Purusha alias Yajña or Sacrifice. The Vedic texts which have contributed to the idea of Vishnu's supremacy will be brought together in another place. It came to be thought that Rudra cannot be the Supreme God, as the Vedas speak of his having been anapahatapâpmâ (not freed from sin) until eight names were given to him by his father Prajâpati (vide *Satp.* Br. quoted at p. 484 *ante*). But those eight names, comprising as they do the whole universe, coupled with the explicit statement that Rudra's ninth aspect as Kumâra, Son, is invisible, by reason of His having *entered* into all the forms, prove His supremacy and the idea of 'not freed from sin' is simply a paradox (p. 491 *ante*), though it must be confessed that unless the existence of paradoxes in our old works is admitted such expressions as that Rudra was anapahatapâpmâ are difficult to get over.

I have tried to show that Rudra is the Bhargas contemplated upon by the sacred Gâyatrî (p. 486 *ante*). Bhargas is a sakârânta neuter word. In the classical Sanscrit one of the names of Rudra is Bharga—an akârânta masculine word. It appears to me that the Vedic Bhargas was purposely changed into the masculine Bharga in order to show that Bhargas should be viewed as Purusha, outwardly man, but esoterically the formless In-dweller.

For the same reason the Vedic sakârânta neuter Haras seems to have been changed into the akârânta masculine Hara which is one of the well known classical names of Rudra. The Taitt. Brâhma*n*a II. 2, 10, 2, says that there was this Haras, valour, in Prajâpati which is in this Âditya (sun),* and that obtaining it from Prajâpati Indra became the adhipati or lord of the Devas. It appears to me that the same Bhargas of the Gâyatrî verse is spoken of here as Haras. That which is in the sun is the Purusha in the sun. Obtaining Him as his Valourous Self, Indra becomes great.

Vish*n*u-worship.

I shall next say a few words regarding the symbols worshipped in Vish*n*u temples premising that in all cases of symbolism whether connected with *S*iva or Vish*n*u the knower has to go from the outer aspect of the symbols, which sometimes are strikingly paradoxical, into the real meanings which they were designed to suggest to his mind.

It is not a tortoise that is worshipped as Vish*n*u. The tortoise Kûrma is also called Ka*s*yapa which name, construed as 'one who drinks ka*s*yam', would mean Sacrifice Vish*n*u as the drinker of the sacred Soma juice. Vish*n*u is not only Father Prajâpati as Sacrifice Ka*s*yapa but is Himself the Self-Born Son as Prajâpati's Juice. With a pun upon k û r m a, He is Vi*s*va-k a r m a, the *maker* of the universe, who by means of His grand Aru*n*aketuka sacrifice creates the universe and sustains it by *entering* into

* "Atha vâ idam tarhi Prajâpatau hara âsît yad asmin Âditye".

every creature or object as Purusha—that Purusha who, like the tortoise in its shell, is concealed in all puras, bodies, creatures (pp. 446 and 447 *ante*). Kasyapa's wife is Aditi, who is the altar Vedî, and as the altar is the only portion of Mother Earth cared for by the sacrificer for his spiritual birth she is his whole earth called Kâsyapî. This is how I would account for this name of the earth and also for the idea that the earth is Vishnu's wife. And when it is said that from Father Kasyapa and Mother Aditi Vishnu was born as Son Vâmana who as Trivikrama measured the whole universe by His three strides, we have the beautiful Son aspect of Vishnu, Born from Sacrifice and pervading as the In-dweller throughout the universe. Likewise I would account for the earth's another name Vasudhâ or Vasum-dharâ by suggesting that it was originally intended to be applicable to the altar Vedî which contains the sacred fire Agni, the sacrificer's Vasu, Wealth (p. 158 *ante*). And as Vasu means also Sacrifice,* we have it that Aditi and Kasyapa became Devakî and Vasu-deva and obtained Vishnu-Krishna as their Son. More will be said about this in dealing with Vishnu's Vâmana and Krishna incarnations.

It is not a wild boar that is worshipped as Vishnu; but with a pun upon Varâha, that word is applied to Sacrifice-Vishnu as meaning the âhartâ, bringer, of vara, the sacrificial ground Vedî (p. 352 *ante*). More will be said about the paradoxical Boar when dealing with the Purânic story about His bringing up the Ocean-submerged earth for Creation to take place on her—esoterically the altar Vedî (Vedirûpâ bhûmiḥ) for the purpose of spiritual Creation.

It is not a half-man and half-lion that is worshipped as Vishnu; but this strange combination denotes Vishnu to be Purushottama, the Great Indweller in all creatures

* Vide *Sukla* Yajur-veda I. 2:—"Vasoḥ pavitram asi", under which the commentator quotes this Sruti:—"Yajño vai Vasur Yajñasya pavitram asi" iti *Sruteh*.

(p. 362 *ante*). More will be said about this when dealing with the Purâ*n*ic stories about Nârasihma.

And lastly coming to the man-form in which Vish*n*u is worshipped in many temples either in a standing or sitting or sleeping posture, it is not Purusha in the sense of man that is worshipped but Purusha in the sense of the formless In-dweller. An old Stotra repeated daily in worshipping Vish*n*u has a stanza to this effect:—To Thee there is no form, no feature, no weapons, no place (limited space such as a temple); and yet Thou appearest to (Thy) devotees in the form of Purusha (wearing weapons and established in temples)." * *S*añkarâ*k*ârya, in the concluding portion of his Vish*n*u-sahasranâma-bhâshya, gives esoterical meanings to Vish*n*u's weapons. The *S*rîvaish*n*avas also do so. In doing so they all follow the Vish*n*u-purâ*n*a and other old works.

The innermost shrine of a temple in which the symbol is established is called garbha-g*r*iha and it appears to me to represent the womb of the heart, so that it is the Upanishadic Deity of the heart that is worshipped. Whenever a new temple is built it is always customary to say that the Deity established in it had been existing there always and that the temple built is simply a jîr*n*oddhâra or repair of an ancient one. This may look like a pious fraud; but as the Deity worshipped is not merely the stone that was dressed or chiselled and brought in from outside but the Omnipresent All-lover denoted by symbols, how can it be said that He did not exist there before or that anybody could manufacture Him?

In many Vish*n*u temples in Southern India, notably the famous temple of *S*rîrañgam, Vish*n*u is in *s a y a n a* or *resting* posture i.e. a posture in which a man is when in bed measuring his full length upon it. This posture seems to me to have been invented to symbolize Vish*n*u's identity with the Mahân Aja Âtmâ, the Jyotishâm Jyoti*h* (Light of

* Na te rûpam na *k*â 'kâro nâ 'yudhâni na *k*â 'spadam.
Tathâpi Purushâkâro bhaktânâm tvam prakâsase.

lights), of the Brihadâranyaka Upanishad IV. 4, which speaks of that Great Âtman as resting in the âkâsa within the heart. The verb used for *resting* is *sete*. The same Upanishad in II. 5, 18 says about Purusha thus:—'Ayam Purushah sarvâsu pûrshu purisayah'. The Prasna Upanishad V. 5, also says that Purusha is purisaya. He *rests* in all bodies. He is therefore outwardly exhibited in the sayana posture in order to suggest that He has *comfortably* stationed Himself in the hearts of all, His comfort consisting in His loving all the creatures as Himself. Vishnu's Purânic name Pundarîkâksha is simply the paraphrase of the description, found in the *Khând.* Upanishad I. 6, 7, of the Purusha in the sun as "kapyâsam pundarîkam evam akshinî".* Vishnu's another Puranic name, Padmanâbha, in the lotus of whose navel the god Hiranyagarbha is placed, seems to be derived from "Ajasya nâbhau adhy ekam arpitam" of Rig Veda X. 82, 6 (vide p. 411 *ante*).

Another famous temple in southern India is the one on the hill of Tirupati. The Sthala-purâna says that Vishnu under the name of Srînivâsa, the Abode of Light, rose from an anthill there and married Lakshmî under the name of Padmâ or Padmâvatî born as the daughter of Âkâsa-râja. If valmîka, the anthill, is a name of the sun (vide note at p. 121 *ante*), He who rises from it can only be the Purusha in the sun. Or as the anthill is called the ear of earth (bhûsravas or vasudhâyah srotram)—an idea which seems to be expressed in the Taitt. Samhitâ V. 1, 2, 5, when it says: 'she indeed is Prajâpati, her ear is the anthill'; by varying the fancy a little the anthill tapering up conically might well be fancied to be as it were the flame of earth; and as the latter is the altar Vedî, He who rises from the flame of the altar is Purusha as Ritaja, Born of Sacrifice. The Dawn to the apparent view tapers up as if she is the flame

* The idea of beauty meant by His having lotus-like eyes should not be taken as refering to any material form but to the formless Infinite Self who is the Beauty seen by the mind's eye of the knower; cf. corresponding passage of Brih. Up. quoted and explained at p. 468 *ante*.

of the earth at the point of the horizon, and the Boy Sun, that is the Purusha in the sun, rises up from that flame. *S*rînivâsa is known as Bâlâji, the Young God, the Boy God. Âkâ*s*a-râja or the king in the sky is phenomenally the moon, who is well known as king. His daughter is his Vidyâ or *S*raddhâ or Bhakti offered up and wedded to Purusha. She is metaphorically either the moonlight offered up to the sun on every new moon day or the star Rohi*n*î offered up to the sun when he is in the region of the Orion and Aldebaran. This kind of celestial wedding is fittingly poetical considering the position of the temple on a high hill top as if it is in the celestial region. In order to suit that idea, Lakshmî becomes the daughter of the king of the sky—the same Lakshmî who is Vâru*n*î Vidyâ, the daughter of king Varu*n*a who is the lord of samudra, ocean, but samudra means not only the sea or ocean but also the sky (p 374 *ante*). Esoterically there is the âka*s*a or sky in the heart of the knower and by his churning it well there comes up the butter of his knowledgeful *S*raddhâ, Faith, who removes his samsâric darkness and whom he weds to the Supreme Self, the Light of lights, that reveals Himself in the vast sky of his enlarged mind or heart, becoming at once his Son-in-law or, we should say, Son-in-religion—that Son who alone is competent to rescue man from the hell of 'Put'. The knower who gets such a Daughter and such a Son-in-religion is not an ordinary man. He is Svarâ*t*, Self-king, giving up selfishness and the loneliness or separateness of it and reigning as the enlarged Self in the kingdom consisting of all creatures whom he loves as himself.* This is his svârâjya or 'own kingdom,' in which he himself becomes all creatures as his own prajâ, people.

About this idea of God being the Son-in-religion of the knower, it is said of the great *S*rîvaishnava saint, Vish*n*u*k*itta (who seems to have lived some centuries before Râmânuja), that he cultivated a garden of Tulasî and

* Vide p. 230 *ante* about Svarâ*t*.

flowers and used to offer a garland of them daily to Vishnu in the temple of his village; that a beautiful virgin named Godâ was born miraculously as his daughter from the garden, and that by marrying her to Vishnu Raṅganâtha, the God of the temple at *S*rîraṅgam, he became His *S*va*s*ura, father-in-law, on which account Raṅganâtha is called in Tamil Ma*n*avâ*l*a, Sansk*r*it Jâmâtâ, Son-in-law. The knower should be a good horticulturist growing in the garden of his heart all noble qualities as the only flowers fit to be offered to Vish*n*u daily and by this constant practice of the heart there rises in the fullness of time the well-developed blooming daughter A*k*alâ-Bhakti, Fixed Knowledgeful Loveful Faith, fit to be wedded to Raṅganâtha, which name means 'the Lord of the Arena', the arena being evidently what the Upanishads call the dahra gagana in the sky of the heart.

Turning now to another great temple, the one at Kâñ*k*ipuram, the Belt-town (so named is it after the celestial Orion-town having the Belt ?) it is said that Vish*n*u who is worshipped under the name of Varada in that temple rose up from the sacred fire of god *Brahmâ's sacrificial ground* as soon as Brahmâ offered the vapâ oblation. This shows that the *Deity worshipped* is the *Vedic* and Upanishadic Self-Born Son of Sacrifice. Born from the sacrifice of Brahmâ alias Prajâpati (i.e. Father Prajâpati as the Primeval Brahmâ Priest), the Son is Prâjâpatya—the same as is praised in the the Î*s*âvâsya Upanishad.

CONCLUSION.

To Father Prajâpati, the Universe Vi*s*vam including all the creatures stands in the relationship of prajâ, issue, child—a collective noun for children; and as He has enselfed us all, it is said that He has multiplied Himself as children and is therefore the collective Child, complete and the same in every one of us and therefore the One Manifold. Previous to the creation the universe is potentially in Him, so that He alone exists then, and when He words it out He

simultaneously multiplies His True Self (i.e. Himself) by Self-Sacrifice and thus multiplied He is the Infinite Child in every one of us, children, and loves every one of us as Himself, saying 'thou art I' or 'I am thou.' Otherwise the whole universe would have crumbled down. This is His Glorious Creation or multiplication of Himself. In thus becoming the One Manifold Child, it should not be supposed that the Father was ever wanting in that Child, for the Taitt. Âranyaka distinctly says that the Juice, the Child, of Prajâpati existed even before the Universe (p. 445 *ante*). The becoming is manifesting. For It's part the Child has no want and loves all creatures as Itself for love's sake, because It's *very* nature is unselfish love, just as a child loves play for play's sake. Therefore, the Infinite Child's becoming the universe in the sense of enselfing and loving all creatures is said to be It's svabhâva, nature, or lîlâ, or krîdâ, play. Man as the child of God is intrinsically pure, and when he removes the covering of Avidyâ he sees his pure state as the Self risen like the boy-sun from the morning mist. Thus risen, he is truly Gods' child with the Supreme Self as the Lovely Child in his heart as his constant playmate (sayuj and sakhâ). With Him he always cheerfully plays His play of universal love. If he does so, he, though a child, becomes an old sage—old in knowledge and wisdom; and as such an old sage should have a son as the joy of his house and the support of his old age, the same Lovely Child, borne in his heart's womb is his Son under the name of Nârâyana, meaning 'the Son of Man'.* We may say 'the Son of heroic Man,' for nara means hero, and he who conquers all bad desires and realizes the Son in himself is the real hero—the real manly man. When man realizes

* At p. 435 *ante*, it will be seen that the name Nârâyana as meaning the son of Purusha alias Nara arose from the Purusha-Sûkta and existed at the time of the Satap. Brâhmana as the name of the Rishi or Seer of the Purusha-sûkta—a Rishi who is identical with the Deity of it. The Satap. Brâhmana (p. 436 *ante*) says that Rishi Nârâyana *surpassed* all. The original of 'surpassed' is 'atyatishthat', which is the very verb used in respect of the Deity of the Purusha-sûkta as 'atyatishthat dasângulam.'

that Son by self-sacrifice and universal love he truly becomes Father in the spiritual sense, for he effuses himself as all the prajâ or creatures whom he loves as himself. This is his true genesis by self-sacrifice, exactly similar to the genesis of Father Prajâpati, only with this difference, that whereas the ever pure God is Self-Sacrifice from the very beginning of the universe and even from before, man was in ignorance and sin all these countless ages and did not get the Son of Sacrifice until he became K*r*itâtman i.e., made his soul the all-loving enlarged Self, and offered that Self unto the Infinite Son in the heart, loving Him as the very Self, the very Life, *of his* enlarged Self. Thus, the knower also is the Creator or Genitor inasmuch as he becomes all the creatures in the sense of entering them by soul's love and loving them as himself. This kind of creatorship seems to be clearly promised to the knower when the *S*atap. Brâhma*n*a says that he who performs the Purusha-medha sacrifice "surpasses all beings and *becomes all this*" (p. 436 *ante*) and when the Taitt. Âra*n*yaka says: "Prajâpati indeed is it (the universe): making Him-Self by Himself, he *entered* it. . . . . . He who knows this *enters* it, obtaining all this and besieging all.' (p. 447 *ante*). Man is divided from God so long as he thinks that he is separate from Him; but the separation vanishes and the self-sacrifice becomes complete when, realizing the Infinite All-loving God who is in all and everywhere to be the very Self or the I or Life of his spiritual state as the enlarged Self or I or Life, he says that he is God and God is he:—

'Tvam vâ aham asmi Bhagavo! Devate!
Aham vâ tvam asi Bhagavo! Devate! (p. 345 *ante*).

Or:—'Yo 'sau so 'ham, yo 'ham so 'sau.' *

If as I think the Vedic saying that God has become all this universe is a riddle meaning that He is the Pure, Absolutely Good Self that has enselfed all creatures, it can

* Râmânuja quotes this under Brahma Sûtra I. 1, 2, in his abridged Sûtra-bhâshya called Vedânta-sâra. I have not been able to find in what work this beautiful saying is.

only be as a paradox that it is said that the two opposite sets, Asuras and Devas, are both Prâjâpatyas, children of Prajâpati (*Khând.* Up. I. 2, 1 and *Brih.* Âr. Up. I. 3, 1); or that He has two wives Kadrû and Vinatâ (Avidyâ and Vidyâ), the one the mother of the poisonous snakes or sin, the other the mother of the pure high-soaring Sacrifice-Bird Suparna, (p. 257 *ante*); or that He has two sons of whom the Second created the sinful world (p. 510 *ante*).* All noble, godly qualities are the bright Devas, who are amaras, immortal. Though man's soul is intrinsically pure, still it has been in contact with sin, and the consolation is that to man individually it is an impermanent appendage which he can remove. So the Asuras are conquered and killed by means of the immortal godly qualities. About the soul's intrinsic goodness we can say nothing more than that "the Aham is essentially ethical; otherwise he could not have any conception of right and wrong: the essence of the Aham as good is revealed by the fact of man's experiencing self-reproach when he does wrong and self-approbation when he does right" (p. 394 *ante*). Likewise the impermanency of sin is inferred from the fact that even the most wretched sinner can reform himself and feels happy in his pure state. If sin attached to him permanently as part of his nature reformation would be impossible. There are two worlds to man, the one Advaitic and permanent, the other Dvaitic and impermanent. He becomes the creator of the former for himself when he realizes the ever Pure Creator as his true Self's Self, the Unity and Harmony of the whole world, and effuses himself as all the creatures whom he loves as himself. He is the creator of the latter so long as there is sin or selfishness in him as the parent of the

* The Brih. Âr Up. I. 3, 1, mentions the Asuras to have been the elder sons and the Devas the younger sons. Man is born in sin, the result of his accumulated Karma and has to pass from sin to righteousness. Therefore from this standpoint of view the Asuras are elder and the Devas younger, ever fresh and vigorous to put down the Asuras. From another standpoint of view, Number One son represents the Advaitic World, the One Self, while son Number Two is the Dvaitic world.

Dvaitic world consisting of seeing creatures as anyats, others. Thus the Brahmâ-hood or authorship of the Dvaitic world really belongs to man, who therefore is the Brahmâ of it with his body called Brahmapura or Brahma*k*akra but who at the same time is the would-be Brahman, for the Upanishadic saying is, he who knows Brahman becomes Brahman. For the sake of riddle evidently, this would-be Brahman is grandiloquently described, and is apparently so mixed up with Brahman, in parts of the B*ri*hadâra*n*yaka, as to lead to the supposition that there is only one Self as the author of both the Dvaitic and Advaitic worlds. The Dvaitic world seems to be attributed to the Pure Creator Brahmâ or Prajâpati, by pushing the meaning of the sayings that the Supreme Self has become the universe and that 'He is I and I am He' to the extreme, only as a paradox, having in mind the would-be Brahman. To attribute the Dvaitic creatorship to the Pure Creator is like putting darkness on light to get it annihilated at once. Taking man's pâpman, sin, as either Father Dvaitic Brahmâ or Mother Avidyâ, the killing of either of them puts an end to the Dvaitic world; and so man, in order to be born in his true state as the Self, the vigorous ever young Son, loves the Glorious Son of Sacrifice as his very strength=Life=Self, and kills the Dvaitic world even as that Glorious Son, our Ideal, is variously sung to have already done either as Rudra Kumâra or Râma Jâmâdagnya or Râma-Dâsarathi or K*ri*sh*n*a Vâsudeva, thus:—

(1) There is a Purâ*n*ic story to the effect that the god Brahmâ had five faces and that as Rudra also was Pañ*k*ânana, having five faces, he cut off Brahmâ's fifth face and made him *K*aturânana, 'he who has four faces.' This riddle may be solved thus: Pañ*k*ânana means also the lion, in the sense that he has a wide face, wide with the mane. Rudra as Purusha-sihma, meaning Purushottama, is the spiritual Lion, metaphorically the brilliant sun Hari-kesa of golden mane. Although the god Brahmâ is known as *K*aturmukha, still strangely a *fifth* face is attributed

to him in this story. That face Number Five seems to represent the seed or Brahmâ of the Dvaitic Prapañ*k*a, world, a name derived from pañ*k*a, five.—the five bhûtas, elements, in the case of the physical world; but in the case of the Dvaitic world the Pañ*k*a-bhûtas would be some five mental devils (as bhûta means also devil), probably the five senses in their untamed state. By killing the Dvaitic Brahmâ or the head Number Five, Rudra is revealed as Prapañ*k*opa*s*ama, *S*ânta, *S*iva, Advaita; and the four heads left are the four Vedas necessary for the Father of the Son of Sacrifice.—(2) Râma Jâmadagnya when a mere boy was ordered by his father to kill his mother and he killed her at once. The father was highly pleased with him and told him to ask for a boon and he said he wanted his mother, and she rose up at once. There can be no real patricide or matricide in any sacred literature. If Rudra's patricide means his killing the Dvaitic father, Râma's matricide can only mean his killing the Dvaitic mother Avidyâ, and the Mother that rises as soon as Avidyâ is killed can only be Vidyâ. (3) Râma Dâ*s*arathi when a mere boy killed the Râkshasî woman Tâ*t*akâ; and K*ri*sh*n*a when a mere child killed the demoness Pûtanâ when she came as mother in disguise with poison in her breasts. In our sacred literature woman-killing is condemned as a heinous crime and so the paradox of Râma and K*ri*sh*n*a killing a woman can only mean their killing Avidyâ.*

Thus the Supreme Self is Apahatapâpmâ, the killer of sin. No Avidyâ or bad qualities can ever taint Him. He is always Satyadharmâ, Satyakâma, Satyasaṅkalpa, nay, in one short word, He is Sat, the Absolute Good. But is it not said that Brahman is Nirgu*n*a, without quality? So, how can you attribute quality to It and say that It is

* In the 8th Act of the M*ri*k*k*hakatika drama the Buddhist ascetic says:—'He who kills the five Janas, and, killing the woman, guards the village, and kills also the *K*â*n*dâla, will get heaven.' The commentator explains the Pañ*k*a-janas to be the five senses that must be conquered, the woman to be Avidyâ, the grâma or village to be the body, and the *K*â*n*dâla to be Ahaṅkâra, Pride, or he may be selfish desire Kâma.

Good instead of taking Sat to mean simply pure existence? It is admitted by the Nirguna school that the Deity of the heart, described in the eighth Prapâthaka of the *Khândogya* by eight names as Apahatapâpman (sinless or killer of sin), Vijara (ageless), Vimrityu (deathless), Visoka (griefless), Vijighitsa (hunger-less), Apipâsa (thirst-less), Satyakâma (having true desires), and Satya-sankalpa (having true deeds?)*, is the Saguna Brahman, but it is said that to mandabuddhis or ordinary people, who cannot conceive the *real* secondless Sat or Brahman "as out of space and time, as free from all qualities", that Brahman looks as if It is a s a t, nihil, and that therefore (in teaching the Saguna Brahman in the eighth Prapâthaka) the Upanishad means, 'Let them just become sanmârgathas, those who walk in the path of the good (people of good qualities), and I shall gradually lead them on to an understanding of the *real* Sat'. † This is very candid; but the Saguna School does not see its way to accept what the Upanishad is taken to have meant. Evidently it is the highest real Deity that is spoken of as sinless, ageless, griefless, &c. There seems to be no distinction between the Brahman of the heart and the Brahman of the Sad-vidyâ; and the Deity of the heart is not limited but Infinite (vide p. 474—476 *ante*). The Infinite Brahman is, according to the Saguna school, self-conscious and knows all things exactly as they are, and as It is infinite in svarûpa and knowledge and goodness, It knows Itself to be infinite and does not thereby limit Itself. The Brihadâranyaka I. 4, 10 says that Brahman *knew* It-Self as 'I am Brahman' and that therefore It as Self became all this. The same idea is expressed in 1—5 of the same chapter (I. 4) where it is said that Brahman's name is Aham, 'I'. I may

* Satyakâma Whatever He desires is real and true and is therefore actually fulfilled. Sankalpa, contrasted as it is with kâma, may mean here deed well-done (sam-kalpa). Kalpana means performing, doing. Sankalpa even when understood as meaning a mental act, means the *doing or constructing* in mind. In ethics that which is true is truth. It is only truth that can be fulfilled. Falsehood is never fulfilled in the true sense of fulfilment. It dies as soon as it is exposed.

† Vide Srî Sankara-bhâshya.

repeat here what has been stated over and over again that because Brahman has enselfed all, loving all as It-Self, It is without second. The Supreme Self who is thus All-lover is the Absolute Good in ethics. There seems to be no *limiting*, in all these sayings about the *knowing*, of Self. Such riddle-like, short, curt sayings about the One Secondless Knower abound in our Upanishads. The same One matchless Vijñâtri, Knower, is preached, riddle-like, in II. 4, 14; III. 4, 2; 7, 23; 8, 11; IV. 3, 30. of the same Upanishad. 'By what can one know the Knower by Whom one knows all this?' Where is there any creature left outside His love or anything by which, using it as a simile or comparison, we can know Him? The Great Sarvântara Âtman, who is in all, loving all as Himself, is the real Knower, our Highest Ideal; anyat is ârtam, i.e. that which is other than or opposite to This is grief. Because there is no comparison to Him it is said He is 'not thus, not thus.' The name 'Âtman' 'Self,' or Aham, 'I', seems to apply only to a self-conscious Knower. No body can say 'I am' unless he feels that he is. It is said that the Nirguna Brahman is (1) Satyam Jñânam Anantam (Existence* Knowledge Infinite) or (2) Sat *K*it Ânanda (Existence Knowledge Bliss). The first set of names occurs in the Ânandavallî of the Taitt. Upanishad, which says:—

> He who knows Brahman (Which is) Satyam Jñânam Anantam (Truth, Knowledge, Infinite) to be in the parama, high or deep, vyoman, sky, in the cave (of his heart) will enjoy sarvân kâmân, all desires [i.e. pure spiritual ones that are fulfilled], [in unity] with Brahman, (Who is) Vipa*s*kit.

Vipa*s*kit means 'He who sees well' or the All-Seer or All-Knower. Realizing this All-Lover in the heart, from Whom man had hitherto separated himself though He never left him but with Whom he learns to be in unity, he enjoys His spiritual joys of universal love. If the Deity of the

* Taking Satyam to mean existence. Satyam means also Truth.

heart is, as admitted, Saguna, then Satyam Jñânam Anantam cannot be Nirguna, for the text just quoted clearly speaks of the Deity of the heart. It must be Saguna, for the *all desires* it speaks of appear to be identical with the satya-kâmas of the eighth Prapâthaka of the *Khândogya*. Likewise the same Ânandavallî which says that Brahman is Ânanda—that Glorious Brahman which, at the very beginning of the issuing out of the universe, made itself the Self (the Sarvântara Self) and is therefore Sukrit, the Good-doer (a saguna name)—says clearly further on of the same Ânanda as Brahman's Ânanda, thus:—

> He who *knows* Brahman's Ânanda, from which words with mind [going to grasp it in its îyattâ as if it were a finite thing] come back without reaching [the limit of] it, will not fear from any thing whatever.*

Therefore the expression that Brahman is Knowledge and Bliss seems to mean really that Brahman is full of knowledge and bliss. The Infinite Supreme Self is therefore held to be self-conscious with infinite knowledge and infinite moral bliss as His attribute. It seems to be difficult to separate knowledge from morality. By being moral man has been able to know all he has known till now beyond the bare necessities of life which are common to animals. It is by the labour and devotion of self-sacrifice that he has found out one thing after another in all branches of science. No doubt the fruits of his labour for common good, in being participated by common humanity and also domestic animals, are enjoyed by him also, but it would not be correct to say that it is all self-interest that makes him work and know. It is by self-sacrifice that he works and knows best. From the remotest historic time man has found out his soul to be moral and when even he, however

* Yâmunâkârya, the Parama-guru of Râmânuja salutes Vishnu thus:—
Namo namo vâṅmanasâtibhûmaye.
Namo namo Vâṅmanasaikabhûmaye
Salutation! Salutation! to Him who surpasses mind and speech.
Salutation! Salutation! to Him who is the One (matchless) subject (or theme) of mind and speech.

erring, is such, what must be the *All-Knower, All-Lover*, in Whom he is an atom as it were: He is faultlessly moral, absolutely moral, and therefore His is infinite truth knowledge bliss. By knowing Him and practising His self-sacrifice and all-love, man will have no fear. Fear from what? Obviously from his internal enemies, the bad qualities, who are the wolves and tigers to kill whom the Saguna Brahman of pure qualities is the proper arrow. The true kâmas the Upanishads speak of as pertaining to the hungerless and thirstless (i.e. to one who has no hunger and thirst for selfish, sinful pleasures) are true unselfish *love for Love's sake*. This is clear from the *Brihadâranyaka* IV. 4, 6 which says that the knower of Brahman is Akâma, Nishkâma, Âptakâma and Âtmakâma. The one generic term Sat, Good, as applied to the Supreme Self would include all aspects of moral goodness, perfect in Him, and as we cannot measure the greatness of the Infinite in its îyattâ, for it has no limit, all that can be said is that He is infinitely good.* Owing to our imperfection our notions of what is right and wrong may change now and then but there will always be the notion of right, and such laws as—'Do not steal, do not murder, do not tell a lie,' &c. are our sanâtana dharmas, eternal laws. Right knowledge is positive and eternal. As soon as it comes the mist of wrong knowledge vanishes, and the Supreme Self is the basis of our right knowledge. The *Saguna* Brahman being the perfect Ideal of righteousness, the Upanishads and the Bhagavadgîtâ are unanimous in laying down sinless, unselfish, righteous conduct for the mumukshu. All acts, however good, done for the sake of self-benefit will only gain impermanent Svarga, and as the Infinite Bliss is too valuable to be bought by any amount

* Yâmunâ*k*ârya, in his Srî-stotra, addresses *Srî* to this effect:—'Knowing Thy dayâ, mercy or kindness, and falling at Thy feet fear*lessly, I praise* Thee whose Greatness (mahimâ) even Thy Husband (Vallabha) cannot measure in îyattâ or so-much-ness like His own (immeasurable mahimâ).' Viewing Srî and Vishnu as our Parents, both are equal, He being the fatherly aspect, and She the motherly aspect, of God.

of good which man can do and as only the Supreme Self is the judge of the disinterestedness and genuine faith and love of His upâsaka, there comes the doctrine of grace, which, in the opinion of the Visishtâdvaitin, is clearly preached in the Vedânta (*Katha*. Up. II. 23; *Mund*. Up. III. 2, 3) to the effect that 'the Self is not to be obtained by teaching, nor by intellectual cleverness, nor by being much informed, but is to be obtained by him only whom He selects (as being fit).' This grace can only come from the Saguna Brahman. Wherever Brahman is said to be both Saguna and Nirguna, the Visishtâdvaitin takes the former to mean 'one who has immeasurable good qualities' and the latter 'one who is free from bad qualities'. In fact, in substance the former is taken to mean the Satyakâma and the latter the Apahatapâpmâ of the Khândogya.

In the three qualities of satva, rajas and tamas, satva seems to mean interested goodness and not pure goodness. The Visishtâdvaitins keep their Saguna Brahman free from all taint with this Gunamayî or Trigunâtmikâ Mâyâ and so their saying that He is Good, amounts to His being Good Absolute. In the Bhagavadgîtâ, m â y â is called Daivî Mâyâ. Daivî should not, I think, be construed as pertaining to god. The senses are, as a riddle, called devas, and the Mâyâ pertaining to them is Daivî, delusion of the senses. In the same verse *Krishna* calls it 'mama mâyâ duratyayâ', '*my* Mâyâ difficult to get over'. It is His Mâyâ in the sense that it stands in the relationship of the subdued to Him. Moreover there ibeing two Ahams, the Supreme Self, and the human soul when n bondage, the word mama, the genitive of aham, may really mean here the latter—a verbal puzzle to be got over by one who is to get over daivîmâyâ. The two words daivî and mama may have been purposely used for the sake of that puzzle. But when the *Rig* Veda quoted in the Brihadâranyaka says that the Creator as Indra became multiform by His Mâyâs, *Râmânuja* strongly contests the idea of this Mâyâ being illusion. He says that Mâyâ here means the Creator's *true* wonderful creative power. I have already tried to show

that Mâyâ is used in a good sense not only there but also in other parts of the *Rig* Veda, and that at the same time there are parts where it is used in the sense of the deceitful doings of the Asuras (p. 339 *ante*). A doing by which He, desiring His Glorious Satyakâma desire of 'may I become all this,' became all this, entering all as the All-Lover, cannot be illusion. As Mâyâ has thus two opposite meanings, the *S*vetâ*s*vatara seems to be riddling when it says :—Mâyâ is prak*r*iti and the Great Lord is Mâyin (he who plays or acts with Mâyâ). Mâyin has created or issued out all this universe; in it the *other* (the soul when in bondage) is pent up by Mâyâ (IV. 9—11); by realizing the Lord and by union (with Him) at last, all Mâyâ will go away (I. 10).' Prak*r*iti means 'doing'. The Lord's glorious doing is to issue out the universe with Himself multiplied into as many Antaryamins as there are creatures. The *other's* doing is that by which he becomes the selfish creature birth after birth, so that if those births are counted what a big count he makes! Only there are counts and counts.

The words gu*n*a, sagu*n*a, and nirgu*n*a are not met with in Upanishads older than the *S*vetâ*s*vatara. The idea of Nirgu*n*a Brahman may have arisen by pondering over *Rig* Veda X. 129, which says that at the beginning there was One which was not Asat and Sat. I have tried to explain what this riddle means (p. 440—444). But a saying like this is capable of yielding other shades of meaning. Taking Sat and Asat as existence and non-existence, the One that was neither non-existence nor yet existence would be the Avyakta or unmanifested Brahman. Taking Sat and Asat as meaning good and bad, the One that was neither good nor bad would be Nirgu*n*a, without any quality; and when this shade of meaning strikes the reverent mind believing in the infallibility of the Vedas, logic will adjust itself and arrange all things, defining the words in such a manner as to harmonise with that meaning—namely that there is only One Self and It is Nirgu*n*a, without quality and all else is unreal.

In this manner the different schools of the Vedânta appear to have arisen, each trying to harmonise everything from its stand-point and fancying flaws in the other's interpretation and reasoning.

Taking his stand upon several Upanishadic texts the Visishtâdvaitin accepts the many-ness of the individual souls; but he says that only the Supreme Self is vibhu or infinitely great and that the soul is anu, infinitely small. The anu soul is not a material object. It is spirit and immortal. If the soul was vibhu, Mâyâ or Avidyâ could not have covered it. So covered, the anu soul identifies itself with sarîra, the mortal body, in which it is sarîrin. By nature it is pure and jñânânandagunaka, with knowledge and bliss as its dharma or quality. In its case knowledge is like the light of the flame of a lamp but Avidyâ covers it and prevents it from seeing far, hence its errors and wrong-doing. But the Infinite Sarvântara Self, whom no Avidyâ can obstruct and who is anor anîyân mahato mahîyân, subtler than the smallest material object and greater than the greatest, is always with each soul, and it is the latter's fault if it does not realize Him. To remove its ignorance He is preached as the Great Sarîrin or Purusha, one who is the Antaryâmî in all creatures and yet not bound by the bodies. Instead of identifying itself with the mortal body, let the immortal soul consider that it is, so to say, body to Him, with Him as its inseparable Self or Life of Infinite Bliss, and it will have immortal body and Life together. In other words this figure of speech seems to mean that the soul instead of hugging the mortal body should hug the All-loving Supreme Self who is always hugging it. It may be asked—Why should not the omnipotent God tear the soul's veil asunder for it and make it happy at once. The reply is, no one can become moral and good by proxy. If he wishes another to become so for him, it is wishing for moral suicide or self-extinction or for becoming a stone to be chiselled into a statue, beautiful no doubt to look at but withal lifeless. So the mumukshu himself must make the effort, and when Guru's teaching

and God's grace are ready to help him it is absurd to desire for more. Therefore K*r*ish*n*a says to Arjuna:—'nimittamâtram bhava Savyasâ*k*in!' According as the soul realizes the Antaryâmî, its knowledge extends its horizon by pushing the veil farther and farther till at last the veil disappears altogether and the knowledge becomes vibhu, infinite, for this school holds that the soul's knowledge is a dravya capable of grasping, according as the veil of Avidyâ is removed, any number of finite things however huge they may be, and yet going beyond, until it becomes co-extensive with infinity itself, so that man also cannot know the limit of his knowledge. But it is held that infinite knowledge comes only when his embodied state ends finally and that no jîvanmukti is possible.* All souls are *alike* in their true state of purity and when their veil of Avidyâ vanishes and they become mûktas it is not possible for word to find any distinction between one soul and

* For mukti, asarîratva is necessary, vide *Kh*ând Up. VIII. 12. Therefore, Râmânuja, under Brahma Sûtra I. 1, 4, refutes the doctrine of
Jîvanmukti. He quotes also Âpastamba thus:—"Saishâ Jîvanmukti*h*
Âpastambenâpi nirastâ:—'Vedân imam lokam amum *k*a parityajyâ
'tmânam anvi*kk*het; buddhe kshemaprâpa*n*am ta*kk*hâstrair vipratishid-
dam; buddhe *k*et kshemaprâpa*n*am ihaiva na du*h*kham upalabheta,' iti."
The meaning of this as explained in the *S*rutaprakâsikâ is this:—
'Giving up the Vedas [so far as they pertain only to the Trivargas of
dharma, artha, and kâma which are short of the fourth object, moksha]
and also this world and the other [i e the impermanent pleasures of this
world and of the impermanent Svarga] he should search for the Self. If
[it is said that] there is beatitude by [simply] knowing [the meaning of
the words as to what the Self is], that [doctrine] is contrary to the Sâs-
tras. If there is beatitude by [simply] knowing, one ought not to get any
misery even in this world.' The thing is that to know the Âtman is
not simply to know Him but practise Him; and the upâsanâ or the
daily practice should continue up to death; for at any moment the
temptation of flesh may overpower and hurl one down however godly
he was hitherto. So when there is a possibility of fall till death, there
can be no moksha and no omniscience. It all depends how jîvanmukti
is defined. If it means the leading of a perfectly pure life free from
all taint of selfishness, whatever may be the ailings to which flesh is
heir, there is no reason why it should not be granted. I remember
having read somewhere in the Vedas the expression:—sa jivann eva
Devân apyeti:—'He (who does a particular sacrificial rite) goes to the
gods even living (i.e. without dying).' Trisanku goes to the gods even
living and his fall is his flight. The life with which the knower goes
to the gods is himself as the enlightened Self. If he becomes the
unselfish Self he is jîvanmukta.

another: each soul's individuality is to be felt only by itself.* With knowledge become infinite the mukta, though *anu*, becomes sarvajña, all-knowing,† and feels infinite bliss, as infinite as the bliss of Brahman; for Brahman Itself is as infinite bliss to every one of the muktas as It is to Itself.‡ Such Vedic expressions as "There is that Vish*n*u's highest Padam, Place, which Sûrins, knowers, see always ('Tad Vish*n*o*h* paramam padam sadâ pa*s*yanti sûraya*h*'—*R*ig Veda I. 22, 20), have compelled this school to say that there is a particular locality called Vaiku*n*t*h*a (the undestroyable) to which the muktas only can go$ and in which Vish*n*u, without giving up his infinite nature, shines in a most beautiful spiritual form as Param Jyoti*h* for their spiritual joy. That form is not mâyâ or unreal phantom but real. Likewise the mukta soul though becoming asarîra or without body can call forth real spiritual form or many forms simultaneously and travel anywhere outside Vaiku*n*t*h*a, enjoying everywhere the Sarvântara Self in all creatures and things. His journey is instantaneous and by means of his liberated infinite knowledge he can enter any number of objects simultaneously without being caught in matter any more. The main point is that in purity, infinite knowledge and bliss one mukta soul is exactly like another and has attained to paramam sâmyam, extreme similarity, with Brahman, except in respect of the function of *s*r*i*sh*t*i or creation which, according to the decision recorded in the Brahma-sûtras, belongs to the Infinite Brahman only, who has been *always* pure. This seems to be reasonable, for the *s*r*i*sh*t*i of the universe could not wait till this soul or that soul became

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* 'Karmak*r*ita-devâdi-bhede apadhvaste svarûpa-bhedo vâ*k*âm agokarah, svasamvedya*h*, jñânasvarûpam ityetâvad eva nirdesyam tat *k*a sarveshâm âtmanâm samânam'—Râmânuja in his Vedârthasaṅgraha.

† 'Sarvam ha pasya*h* pasyati'—*Kh*ând. Up. VII. 26, 2.

‡ 'Brahma hi svasya parasya*k*â 'nubhûyamânam aviseshenâ 'navadhikâtisayânandam bhavati, ânandasvarûpâviseshât'—Râmânuja in his Vedânta-dîpa under Brahma-sûtra IV. 4, 17.

$ The Ka*th*a Upanishad I. 3, 9, repeats the *R*ig Vedic 'Tad Vish*n*o*h* paramam padam' and says that it is the final destination of the knower.

mukta—nay it is for the souls' becoming muktas by realizing His *sri*sh*t*i of Himself as All-Love that the *sri*sh*t*i has taken place. The Mukti of this school is Sâyujya, unity with the Supreme Self.

That the souls are all alike in their true svarûpa is the basis for the knower's regarding and loving all creatures as himself. This is called samam or sama-buddhi, âtma-d*ri*sh*t*i or âtmaupamya-d*ri*sh*t*i, sarvabhûtahita-rati, nirdvandva, advaita, &c. But how can society stand if one person was all-love, while another was quite the reverse to him? The reply is that in not liking my bad neighbour I should not hate his soul. I only do not like the avidyâ by which his soul is veiled and punishment for the sake of correction is as necessary to him as to me when I do wrong. In the case of big offences the king is the punisher. In small matters the sinner was expected in the olden days to confess to his Â*k*ârya or the local Parishad or assembly and seek prâyas*k*itta and undergo it. All this should be regarded as aids to self-correction. The Greatest Corrector, the Fountain Head of ethics, is the Supreme Self, who is to be realized by each soul to be its True spiritual Life or Self and when the Â*k*ârya corrects and the king punishes, they do so on behalf of the Supreme Self, whom the soul ought to love as its Self, and by being above the narrow partiality of selfishness. Here let me quote a story from the Mahâbhârata *S*ântiparva, 23:—

> A Brâhman named *S*añkha had a younger brother named Likhita. One day *S*añkha found Likhita in the act of eating fruits plucked in his (*S*añkha's) garden without his knowledge and consent. *S*añkha told him that he had committed theft and must go to the king for punishment. Accordingly Likhita went to king Sudyumna, who got his hands cut off. Thus punished he ran back to his brother and begged his forgiveness also. *S*añkha said:—'I am not at all angry with thee; justice has been done; now go at

once and bathe in yonder river and offer water as tarpa*n*a to the Devas, *R*ishis and Fathers [which consists in taking up water in joined palms and pouring it as an offering].' Likhita bathed and willed to offer the water, when to his surprise he found that his hands had sprouted up again by the power of *S*aṅkha's tapas. Likhita offered water to them with those hands and then questioned *S*aṅkha why, with such power of tapas, he himself did not cleanse him but referred him to the king. The reply was that the function of awarding punishment devolved upon the king. As Likhita got back his hands by bathing in that river, she got the name of Bâhudâ "she who gives arms.'

This parable seems to mean this:—The brothers are Paramâtmâ and Jîvâtmâ, the Supreme Self and the soul—the same that are described in *R*ig Veda I. 164, 20 and the Mu*nd*akopanishad III. 1, as:—'Two companion birds have embraced the same tree. One of them eats the sweet fruit; the other, without eating, looks on.' In the essay on Supar*n*a, I have tried to show that the original meaning of the verse must have been that the bird that eats the *sweet* fruit is the Supreme Self and that the other bird is Jîvâtmâ (pp. 267, 268, and 269 *ante*). But the commentators take the eating bird to be Jîvâtmâ and the other the Supreme Self. They must have inherited this interpretation from more ancient teachers, and it appears to me that the younger brother of our story that eats the fruit is the Jîvâtmâ. From this it does not follow that the Supreme Self is not eater or enjoyer of Joy The whole universe is as it were God's orchard and the manner of eating is either good or bad—good if all the creatures are regarded and loved as one's own self even as the Supreme Self that has enselfed all does, bad if they are made the objects of fulfilling one's own selfish ends The eater in the selfish manner is under the delusion that what he eats is sweet, though really it is not sweet. Selfish

eaters are thieves as it were. Let us suppose that Likhita had been eating in the selfish manner for countless ages. At last by the awakening of his mind, the Supreme Self who is Preritâ, the (Good) Councillor (*S*vetâ*s*vatara Up. I. 6), becomes seen by his mind's eye as the Teacher of *Knowledge* and therefore Brâhman, and refers him first to the king who seems to be the same Supreme Self in the aspect of spiritual *Power* for cutting off the hands. Kara, the hand, from the root *kri* to make or cut, represents one's own karma, act, technically the seed of the soul's accumulated selfish acts. Man is kratu-maya; whatever he wills and does, that he becomes, and such being the case, instead of willing to become bad, he must will to become the enlarged Self (*Kh*ând. Up. III. 14, 1). So, the Supreme Self realized as the soul's true Regal Power or Strength, cuts off the selfish karma. The river in which Likhita is told to bathe seems to be the river of Brahmaic knowledge. The Harivam*s*a 12 says that Bâhudâ was formerly Gaurî, the wife of Prasenajit, and became the river by the curse of her husband. The name Gaurî takes us to *S*iva's spouse Gaurî alias Umâ, who is Vidyâ (vide p. 370 *ante*); and Prasenajit, literally the conqueror of the army, seems to be *S*iva himself in disguise. *S*iva alias Rudra is well known in the Vedas as the great archer and, in the *S*atarudriya, as Senânya, the Head of the army. The army is evidently the collection of all good qualities, and he conquers the army of the Asuras, the bad qualities. The curse is not curse but truism, as Vidyâ as Vâk is Sarasvatî the running river, the beneficent irrigator of the field of the heart when it is parched up by selfish desires. A commentary on Amara says that there is a story to the effect that king Arjuna Kârtavîrya was called Bahuda, because he gave bahu, much, wealth in charity and brought down the river from heaven and that therefore she was named after him by the patronymic Bâhudâ. A river that comes from heaven can only be the flow of Tyâga, Charity or Renunciation, or the flow of universal Love. So

Likhita bathes in this river and the hands he gets again are the true Kratu, Sacrificial Act, of the enlightened man, for henceforward he does godly acts and becomes Self-Sacrifice, symbolized by the pure water offered up to the Fathers, *R*ishis and Gods. The Sâstraic idea is that by offering the tarpa*n*a water to them, man discharges his debt to them. The debt due to them is nothing else but man's becoming the enlightened Self, poured and offered as Kratu, Self-Sacrifice. By doing so he becomes Kratu-maya in the higher sense. The will itself becomes the means, for the hands sprout by the will to offer the water; and the Supreme Self's tapas also makes the hands to sprout, for the will of the knower can never be other than the will of the Supreme Self—can never be in discordance with it. Or, the tapas is His grace.*

Therefore the Brâhman and Kshatriya, Priest and King as representing Brahmaic Knowledge and Power, are essential and should go hand in hand. In the Jayâdi-homa mantras of the Taittirîya Samhitâ, these two are happily expressed by one compound word as Brahma-Kshatram, which all the gods and goddesses as Gandharvas and Apsarases are besought to protect.† But there comes a strange saying, which I view as a paradox, when the Ka*th*a Upanishad (II. 25) says about the Supreme Self

*A treatise on Dharma-sâstra is attributed to Sañkha and Likhita. In our story these names seem to have been utilized esoterically with a play upon them. Likhita means 'engraved' or 'written,' for writing on palm leaves with steel nail is engraving. It is derived from likh to scratch, scrape, furrow, tear up. Man's selfish karma must be Likhita, scraped out from him by means of the Supreme Self realized as the Kshatram, Regal Power or Strength, of his soul. When this is done and when he writes himself in Brahmaic character by means of the same Supreme Self realized as his Brahman, true Brâhmanical Knowledge, he fulfils his true destiny. Among other things, sañkha means the bone of the forehead. The idea is that the God Brahmâ writes man's destiny on his forehead bone according to his previous karma and this writing is called Brahma-lipi. Man's true destiny is to become a victim at the altar of self-sacrifice. This, he must know, has been written on his forehead—on the highest part of his ethical nature, and the Writer is Our Father who has created the universe by His self-sacrifice and Who is the Self of all.

† "Sa idam Brahma-Kshatram pâtu, tâ*h* idam Brahma-kshatram pântu."

that to Him both Brahma and Kshatram are odana, food, and *Mrityu* (Death) upase*k*ana, drink. It is explained that this refers to the time of pralaya or dissolution of the universe and that although only the two classes of Brahma and Kshatram are mentioned, they are intended to include all other classes and creatures who are all destroyed by God at that time. It appears to me, however, that to the Supreme Self Brahmaic Knowledge and Brahmaic Power are food or joy, and that His drink of Death is the same Knowledge and Power as death to selfishness and sin. This heroic Brahma-Kshatram is necessary to one and all, be he by birth a Brâhman or Kshatriya or Vai*s*ya or *S*ûdra or *K*â*nd*âla. In India caste is a peculiar social growth; it cannot be denied that the rigorous discipline enforced in respect of conduct, food and drink is to some extent a help to mental and moral culture among the superior classes; but any false pride which the superior classes may wrongly derive from caste is curbed by the Vedânta, and in consonance with the *S*âstras the Vi*s*ish*t*âdvaitin holds that it is not a Brâhman by birth that goes to Heaven but a Brâhman in mind and conduct; that this true Brâhmanism is open to all castes—that even a *S*ûdra or a *Kand*âla, if only pure in conduct and offers himself in prapatti unto Vish*n*u, will obtain Heaven, without any necessity for becoming a Brâhman by birth.

Thus the Vi*s*ish*t*âdvaita is Sagu*n*a-Advaita, its Advaita consisting in the *sameness* of the true nature of all the souls in Moksha in perfect harmony with each other, and of the nature of the Supreme Self, the Harmony of harmonies, with whom they are in inseparable bliss-unity, and who is their One Self. To the question, how can there be infinitely-*great* Brahman's infinite joy to the infinitely-*small* soul, the reply is, there is the text:—'he (the knower or obtainer of the infinite Brahman) enjoys all joys in unity with Brahman.' (Taitt. Up. Anandavallî). The soul makes an oblation of itself unto God and prays to Him (in the words

of Yâmunâ*k*ârya):—'K*ri*payâ kevalam âtmasât kuru'—'Out of mercy make me one with Thyself.' Without Him it is little; but when it becomes one with Him, He is the Vaibhava or Infinite Wealth of joy of every one of the mukta souls.

Now, the fact that the Sâṅkhya system represents a phase of thought by which our ancients conceived the possibility of the existence of the mukta souls as so many co-infinites but without god, emboldens me to speculate upon what may have been an orthodox Se*s*vara Sâṅkhya or God-full Sâṅkhya. If I have correctly grasped the idea of Our Father's creation by His Sacrifice, He has offered Himself up as Antaryâmî to each soul, with the object evidently of making it assimilate Him. It assimilates Him as soon as it offers itself to Him and the result is that it becomes Infinite, in fulfilment of the saying that the knower or obtainer of Brahman becomes Brahman. I have been harping upon the idea that Our Father's Son Antaryâmî is infinite in respect of each soul, so that according to the count of the innumerable eternal souls He is so many infinites. He is Vi*s*varûpa or Manifold.

This seems to be metaphorically illustrated in stories relating to K*ri*sh*n*a. In his Râsa dance with the Gopikâ girls the Boy K*ri*sh*n*a becomes many K*ri*shnas at the rate of one to each girl; these K*ri*sh*n*as and girls form into a ring, standing hand in hand alternately so that the multiplied K*ri*sh*n*a is by each of them; and this ring of K*ri*sh*n*as and Gopikâs dances merrily round another K*ri*sh*n*a in the middle who plays on his flute. We are simply to take the girls to be the souls whose husbands were hitherto the selfish desires that had enslaved them but who at last heard the music of divine harmony and flocked to the woods to love the Para-Purusha, the Great Purusha (vide p. 370 *ante*). The K*ri*sh*n*a in the middle represents the Supreme Self and the K*ri*sh*n*as by the side of each the Antaryâmî. All this is said to have taken place when K*ri*sh*n*a was a boy of about 7 or 8 years

of age,—an age in which there is an impossibility of sensual love. From this fact at least we ought to understand the riddle as referring to spiritual love. Then, having in view His name as Jagat-pati, it is said that when K*ri*sh*n*a became a youth he killed demon Naraka, liberat-d 16,000 maidens from his prison and married them all himself as they would not select any other as their husband. He built 16,000 houses for them and multiplying himself he was a complete K*ri*sh*n*a in each house. Here also the maidens seem to be the souls. Naraka is hell and means 'that which pertains to man' and seems to be one's own selfishness as his misery. From this Naraka, K*ri*sha liberates the souls and weds them spiritually. From these concrete illustrations of an *entire* K*ri*sh*n*a for each soul, we are simply to go to His spiritual nature as Infinite, in order to find out *entire* Infinites at the rate of one for each soul.

The Sâyujya is mentioned along with Salokatâ and Sârsh*t*itâ, co-world-ness and co-bliss-ness with God (*Kh*ând. Up. II. 20, 2; and Mahânâr. Up. XII). These do not appear to me to be separate states but qualifications of Sâyujya itself. In Sâyujya, Brahman Itself is the Infinite World and Infinite Bliss to the mukta soul. The Purâ*n*as speak of another kind of mukti called Sârûpya, in which the mukta is said to get a form exactly similar to that of God Vish*n*u; only Vishnu has the mark called *S*rîvatsa on His chest, one of the names of Vish*n*u being *S*rîvatsalâñ*kh*ana. That mark is said to be a kind of româvarta or curl of hair found only on the chest of great men indicating their uncommon greatness. But I think this name of Vishnu must have arisen in this manner. Vish*n*u is Yajña, Sacrifice, having the sacred fire Agni glowing as *S*rî-Vatsa, Son of Light, at the breast of Himself as Mother Vedî or Altar. *S*rî, represents Vedic knowledge as the Vedic saying is that the Knowledge of the Vedas, *R*ig, Sâman, and Yajush, is the immortal *S*rî, Light or

Wealth, of the good.* Agni represents Kâma, Love, the Retas of Mind, the all loving Son aspect of our Father, and Srî-putra, Son of Light, is one of the names of Cupid, as Pradyumna, the first son of Vishnu-Krishna is said to be an incarnation of Kâma, who is not to be confounded with Evil Desire. He is Satya-Kâma. Therefore Srîvatsa-lâñkhana seems to be a metaphorical name depicting Vishnu as Father Sacrifice with Himself as the One-Manifold Son of universal love; and that man who has such love as his mark would be truly great. Whatever may be the sense in which Sârûpya has come to be interpreted, I should think that the name originated in a metaphorical sense. Taken literally, the muktas having sameness of form with each other and with God would be like so many Krishnas undistinguishable from one another; but taken spiritually, the rûpa is not any material form but sva-rûpa, true state, and as God's svarûpa is Infinite, the soul's obtaining sameness or similarity with Him should mean its becoming Infinite, which it does by assimilating its Antaryâmî. O Lord, without Thee I am little; with Thee I am infinite; it is Thou O Infinite Father! that hast become Thyself as innumerable Infinite Sons, welded as Self to each of us, Thy sons, who therefore are expected by Thee, Who hast no jealousy, to become so many inter-penetrating, mutually-loving Co-Infinites of truth knowledge bliss, for the Like can only beget the Likes; and what Thou hast become no body can destroy.†

Thus he who assimilates Brahman in himself becomes

* The Ekâgni-Kânda says :—'*Rikah* Sâmâni Yajûmshi; Sâ hi Srîr amritâ satâm.'

† It is said by some that there can only be one Infinite and not many infinites. But all idea of the impossibility of two or more objects being in one and the same space is derived from gross material objects. One gross material object does not yield its place to another. Man in his samsâric state mistakes his material body to be all that he is and thus limiting himself he becomes self-aggrandizing, ousting and killing others and ousted and killed in his turn. To remove his ignorance he is taught to be the soul whose nature is *kit*, knowledge, and therefore the enlightened souls should each become all-pervading, entering into each other without thereby annihilating each other.

on his part the same Brahman who on His part has already become one and all; and when this harmonious One-Manifold Brahman is reached, it is Brahma-loka, in which the same One as the Manifold Infinites is loka, collective body, of Brahmans. An outsider standing at the threshold of this Brahma-loka exhibited to him in the concrete form might question them :—'Muktas ! which is the King here ? He seems to be lost among you !' To which the reply: 'How can you see Him when you bring an outward eye addicted to see differences ? Find him out in yourself and then see how He swells you out as Himself.'

If this was the Sesvara or God-full Sâṅkhya of the olden days teaching the saṅkhyâ or count of the glorious, all loving One-Manifold God, the word sâṅkhya has worthily retained its meaning as Brahmaic knowledge. We may count the twenty five tatvas of the Sâṅkhyas, the soul being the twenty fifth ; but what is the use of counting them if the Glorious One Manifold Antaryâmî is not counted on the top of them all as Shaḍvimsaka, the Twenty-sixth ? Counting is no mean thing. It distinguishes man from animal. The counting of dissimilar things in the physical world is also knowledge very interesting and very useful in its own way ; there too scientists arrive at some principle of unity underlying all things, which we say is the all-pervading and all-sustaining God; but above all if men and women should learn to become fit to count themselves as harmonious co-equal infinites of mutual love, even as the true children of the One Harmony, then the faculty to count would be well used and there would be no more barbaric counting of the skulls of fellow beings murdered.

The count *one* is correlative of *many* and there ought to be concord between them, if the idea of either should exist, and that Concord is our One-Manifold. He is One without a second, without another as enemy, for He loves all as Himself, and as His oneness is not the loneliness or separateness of the selfish man, He the One has, out of His

unbounded love, become the Manifold Antaryâmî and is therefore Brahman, 'One who has *grown*' or multiplied.

For aught we know, the epithets of Saguna and Nirguna as applied to the Supreme Self may contain a riddle. The primary meaning of guna is count. In a secondary sense the qualities are gunas by their being *counted* as kindness, charity, justice &c. God's goodness is His counting or multiplying Himself as the One-Manifold Antaryamî and so He is Saguna, one who has counts. Yet as He is the same fully in one and all; as there is no limit to His counts, He is Nirguna, Countless. Thus, the two names outwardly paradoxical to each other would make a riddle giving one and the same meaning. The true Victor is not one who annihilates but who, out of unbounded love, has become all. That Victor is our Glorious Visvarûpa, One-Manifold, the upholder of the universe, which He could not be if He annihilated any creatures. No, He purifies them, if they only realize Him as Bhagavân, One who is Wealthy by the Wealth of Himself as the One-Manifold, and, utilizing a well-known verse, let us sing His Victory with acclamation thus:—

Jitam!!! Bhagavatâ tena
Harinâ loka-dhârinâ
Ajena Visvarupena
Nirgunena gunâtmanâ.

Conquered!!! by Hari (Vishnu as the Lion of spiritual valour), Who is the Unborn i.e. Eternal One, the Manifold, the Nirguna as well as Saguna, the Upholder of the universe.

We may now I think freely use both the singular and plural number to our God, as God and Gods, and also use the dual number in respect of His hallowed name, Father, as the Sanskrit dual of this word, Pitarau, has the advantage of meaning both Mother and Father.

The Sâyujya of the infinitely anu, small, souls with the Infinitely Great Brahman with Whom they are in inseparable bliss may be put thus: for the sake of con-

creteness suppose the Infinite Brahman to be in the form of a Man with the *Srîvatsa* sign on His chest; all the muktas are in Him, and if they are drawn out one after another by grasping them at that sign, they come out in endless numbers from the One Man, each one of them as complete as He, for they cannot be separated from Him; and He ever remains the inexhaustible One Whole. In this manner the Infinite Pûrna, *Whole, is united to every* thing. The Brihadâranyaka (V. 1, 1) says :—'That (every thing in the sky) is Pûrna; this (every thing on the earth) is Pûrna; Pûrna is taken out from Pûrna; taking out Pûrna's Pûrna, Purna itself (ever) remains (without diminution).' *

There are many beautiful Stotras attributed to the great *Sa*ṅka*râkârya* praising Vishnu, such as :—

"Bhaja Govindam, bhaja Govindam, mûdhamate."

"Lakshmînrisihma! mama dehi karâvalambam."

Another Stotra, attributed to him, addresses Vishnu thus :—

"Satyapi bhedâpagame nâtha tavâ 'ham,
na mâmakînas tvam.
Sâmudro hi tarangah,
kvakana samudro na târangah."

Although distinction (between Thou and me) has vanished, I am of Thee, O Lord! not Thou from me; for the wave is of the Sea and nowhere is the Sea from the wave.

Yâmunâkârya says in his Vishnu-stotra to this effect :—

I offer myself unto Thee, or O Lord! what have I to offer unto Thee when whatever is, what I am, all that exists, is ever Thine by fixed right!

The whole thing in which ethics and prose and poetry, head and heart, seem to meet happily, is stated by the *Rig* Veda in short pithy sentences, such as :—' Indra has become multiform', 'the One has become all this', 'O

* Pûrnam adah Pûrnam idam Pûrnât Pûrnam udañkyate
Pûrnasya Pûrnam âdâya Pûrnam evâ 'vasishyate.

Visvakarman! Vâ*k*aspati! Prajâpati! Our Father! no one else but Thou hast become or pervaded all these creatures.' We are told by some that the Upanishadic religion had its origin subsequent to the period of the *R*ig Veda. But the B*ri*hadâra*n*yaka and other Upanishads quote verses from the *R*ig Veda as if deriving their inspiration from it and it would be needless repetition to say here all that I have already said about the grand idea of Sacrifice contained in the *R*ig Veda. It is true that in the *Kh*ândogya VII. 1, Nârada asks Sanatkumâra to teach him the Self, saying that he had got by heart the four Vedas and all the *Sâstras*, but did not know the Self. But if a book is learnt only literally nothing is learnt and Nârada's saying amounts simply to this: 'The truth is diffused in old works; I do not understand them; be so kind as to tell me every thing in a few words.' Likewise the word Vedânta should not be construed as meaning exclusively the end portion of the Vedic literature, viz. the Upanishads. Vedânta means the nir*n*aya, decision or settled truth of the Vedas and that truth should be gathered from the whole Vedic literature. The word anta, end, in Vedânta means the end, aim, decision, of the Vedas. Anta occurs in the sense of nir*n*aya or settled truth or object in many places.* Instead of using the single word anta for decision, the compound word siddhânta (siddha-anta), the decision come to, came to be in vogue latterly. If we do not pay heed to the metaphorical language of the Rig Veda, we will only see the praises of the sun, dawn, moon, stars, fire, &c., but the poetical *Ri*shis seem to have exhausted all the brilliant objects of earth

* "Hanta te 'nayâ Kâtyâyanyâ 'ntam karavâ*n*i." Br. Ar. Up. II. 4, 1, and IV. 5, 2. The commentator Ranga-ramânuja explains this as:—"Antam=nis*k*ayam, yuvaho*h* kalaha-sântaye dravya-vibhâga-nir*n*ayam karavâ*n*i."

"Yam yam antam abhikâmâ bhavanti":—'Whatever *object* they desire.'—*Kh*ând. Up. VIII. 1, 5; 2, 10.

"Svapnântam . . . . . vijânihi":—'Learn the truth or *subject* of sleep'.—ibid VI. 8, 1.

"Drishto 'nta*h*."—Gitâ II. 16:—'Anta*h*=nir*n*aya*h*.'—commentary.

and heaven to serve as glowing words, and symbols of worship, by which to express the Light, the Retas of Mind, which they found in their heart. We should not forget the verse I. 164, 46 :—'Ekam Sat viprâ bahudhâ vadanti.' The *Rig* Veda concludes with a beautiful hymn preaching unity, concord, harmony to this effect:—

> O noble Agni! thou art shining in libation's place, showering together all or universal riches for one who is in friendship or unity (yuvase) [with thee]; bring us all those riches. (1).
>
> O ye knowing men! walk together, speak together, let your minds be of one accord, like our ancient gods, who with unanimity sat to their Share. (2).
>
> Same or even (samâna) is their thought, same their council, same their mind. So, O gods! do I approach you with even thought and worship you with your even oblation.* (3).

And the last verse with which the Poet concludes his sermon to the people is translated by Mr. Griffith thus:—

> "One and the same be your resolve, and be your minds of one accord.
>
> United be the thoughts of all that all may happily agree."

This is beautiful practical Advaita of sameness. This is Vedânta, the aim and end of the Veda, even put at the end of the *Rig* Veda. The Anukrama*n*i of this hymn puts the subject-matter of it as sam-jñânam, which may well be translated as unity-knowledge; and the *Ri*shi or Seer of it is put down as Sam-vanana, which name may well be rendered as unity-showerer; and as we have become familiar with the fact of the Deity of the *Rig* Vedic hymns having, in many instances, been put down as the *Ri*shi,

* The concord of the gods is an idea well-known in the *Rig* Veda. In VI. 9, 5 the *Ri*shi says—

"All gods of one accord, with one intention, move unobstructed to a single purpose."—GRIFFITH.

our Poet Sam-vanana seems to me to be Agni Himself who is praised in the first verse of the hymn as *vrishan*, 'showering'; so it is this V*ri*sha that seems to be put down synonymously as Vanana. Thus, whoever was the poet, he has been made to merge in the Divine Poet, the Light of lights, whose libation's place is our heart.

OM TAT SAT.

ADDENDA and CORRIGENDA.

Page 16, lines 13—16. This verse occurs also in the Taitt. Sam. I. 1, 9, where for 'jîvadânum' the reading is 'jîradânu*h*,' and in the place of 'anudi*s*ya' we find 'anud*ri*s*y*a.' The fact that this verse is found in both the branches of the Yajur Veda indicates that the idea contained in it, was wide spread in Vedic times.

Page 26, the first nine lines about the derivation of Vasish*th*a. In Taitt. Sam. III. 2, 7 the word vasîyân is contrasted with pâpîyân by saying that the doer of a certain rite without knowing a certain mode becomes pâpîyân while the doer of it knowing the proper mode becomes vasîyân. These two words seem to mean low and high, bad and good. Is Vasish*th*a the superlative of vasîyân? The expression quoted at p. 25 that Agni is Vasish*th*a of the Devas seems to mean that he is the best of them. The 'best' or 'greatest' seems to be the sense of Vasish*th*a when the *Kh*ândogya (V. 1, 2) and *Bri*hadâra*n*yaka (VI. 1, 2) say that he who knows the knowledge mentioned there becomes Vasish*th*a among his own people ("Vasish*th*a*h* svânâm bhavati." Sâya*n*a construes Vasish*th*a as 'samânânâm madhye ati*s*ayena vâ*s*ayitâ,' p. 10. The Taitt. Samhitâ III. 4, 8, 1 says that by performing a certain rite one becomes Vasish*th*a among his commons:—"Vasish*th*a*h* samânânâm bhavati." There Bha*tt*a Bhâskara construes Vasish*th*a as 'Vasumattama*h*.'

Page 33, line 1. The Pit*ri*tarpa*n*a-mantras referred to are to be found in Taitt. Sam. III. 2, 5.

Page 41. About the paragraph commencing with:—"It is surprising how this simple verse", further consideration leads me to think that when the *Ri*shi of the *Ri*g Vedic verse quoted says:—Jyotir a*s*îmahi:—'May we enjoy

Light', he does not simply mean the sun's light but God as mind's Light. It is this Light which the famous hymn X. 129, 4, calls the Retas of Mind. In another hymn (VI. 9) the *R*ishi speaks of that Firm Light, which is placed inside (the heart) and which is swifter than mind (verse 5). I think that it is this Light regularly inherited from the *R*ig Veda that the Upanishads speak of in raptures as their Great Light. Therefore the succeeding paragraph should be read as not that the Brahmavâdîns imported into the pragâtha a new meaning but that it is really the source of the milk drawn.

Page 42. *S*akti, thrown into the fire by the Saudâsas, was there supposed by me to be Vasish*th*a's selfishness. But as Vasish*th*a is Agni there could be no selfishness in him. As Vasish*th*a is the divine Brahmâ priest, the son *S*akti seems to be Vasish*th*a himself as the Son, the churned out fire, which is offered as an oblation into the Âhavanîya fire. This is the ancient Kratu or Sacrifice spoken of in the verse 'Yajñena Yajñam ayajanta Devâ*h*', (Rig Veda I. 164, 50 and X. 90, 16). The Saudâsas who put *S*akti into the fire may be compared to the Devas of the Purusha Sûkta who sacrificed Purusha's Virâ*t*-born Son Purusha, about whom vide pp. 427—433.

Page 45. See page 126 where passages are quoted from the *R*ig Veda about the Soma-drinking Brâhmans.

Page 52, line 8. Although kalmâsha means black, it has since struck me that there is a concealed meaning in it quite the reverse of 'black.' vide addendum in respect of page 54.

Page 54, lines 12—16. It has since struck me that although 'black' is the outward meaning of the riddle of the king's feet becoming of kalmâsha colour, still *k*itra-var*n*a or beautiful colour is the real meaning intended.

We have seen that Vasish*th*a's curse to the king is really a blessing, and so there can be no real intention on the part of the king to return the curse and blacken himself. By putting water on ones feet, one can only wash and cleanse, and not dirty, them. Now, pâda, foot, is synonymous with *k*ara*n*a, and *k*ara*n*a means not only foot but conduct in the sense of man's good or bad 'walk'. In the *Kh*ândogya Upanishad (V. 10, 7) the word rama*n*îya-*k*ara*n*â*h*' occurs in the sense of 'men of approved good conduct', as contrasted with 'kapûya-*k*ara*n*â*h*', 'men of sinful conduct'. The meaning therefore seems to be that the king had an ethical and religious wash and became *k*itra or rama*n*îya, beautiful or lovely, in conduct. Phenomenally *K*andrapâda, moon beams, are lovely, being milky white.

Pages 56, 57, and 58, about deriving a moral from the story by looking upon Vasish*th*a's sons *S*akti and others as egotism, &c. This may be as the outward meaning. But as no bad qualities can be attributed to the great *R*ishi Vasish*th*a who is Agni, there must be another meaning. The selfish ahankâra is egotism. But there is the unselfish ahankâra (vide p. 452) by which the knower becomes the secondless Aham or Self by loving all creatures as himself. Therefore Vasish*th*a's 100 sons may be viewed as himself the unselfish Self that has become Manifold by loving all creatures as himself. As Â*k*ârya he represents the Supreme Self, Who is known by man to any good purpose morally and spiritually, only when His Love-Manifold is known, practised and enjoyed. As the king is Soma, he too must be taken to be good in spite of his apparent Râkshasa-hood. I have tried to show that the Vedic king Sudâs is identical with Divodâsa, though *R*ig Veda VII. 18, 25 was susceptible of being construed to mean that Sudâs is the son of Divodâsa (p. 36 *ante*). King Saudâsa of our story who by his *might* pushes *S*akti and makes his way may be

compared to king Divodâsa's son Pratardana, who according to the Kaushîtakî Brâhmana went to the dear home of Indra, the Supreme Self, *by war and might* (yuddhena *k*a paurushena *k*a) and learnt the knowledge of Self from Him (vide addendum to p. 237). The paurusha, might or valour, of Pratardana seems to be the strength of mind by which the knower subdues the indriyas, senses, and thereby conquers, that is obtains, Indra the most valorous Supreme Self. The Mu*nd*aka Upanishad III. 4, says *that the Self cannot be had by one who is* balahîna, without strength. Therefore the king who is Kalmâshapâda, pure in conduct (vide addendum to p. 54), conquers, that is obtains, Brahmaic valour in the form of *S*akti. The path on which they meet is the Vedântic path of the secondless Self. There can be no idea of there being an anyat or *another* on it. So the King as Svarâ*t*, Self-King, does not give way to *another* but pushes the way of the Self through and eats *S*akti and the other 99 sons, that is he realizes the universe as the Supreme Self's Love-Manifold. He makes them âtmasât, one with himself, as he loves all creatures as himself. Moreover, as king he protects them, and so with a play upon the word Rakshas, he is a Rakshas in the sense of raksh, to protect. The knower is a paradoxical Rakshas or Purushâda, cannibal, by regarding all creatures as himself and thus leaving none out of his all-grasping love. The lover Brâhman who is ultimately eaten may be taken to be the Supreme Self who is *the* Purusha, the In-dweller, by eating Whom above all, as the Food of Infinite Bliss, the knower's spiritual cannibalism becomes complete. Under this view the Brâhma*n*î woman seems to be Vidyâ, and not Avidyâ, and her curse a blessing. Likewise Vasish*th*a's soka, sorrow, is his intense spiritual *brightness, as in the Veda* soka means light, vide note at p. 112. Thus, the whole story seems to be full of double meanings.

Page 84 about the meaning of Dushyanta. I stated there

that the author of the story utilized this old name in the sense of 'one who was faithless.' *S*akuntalâ as Gâyatrî is Vidushî, the Lady of Knowledge. It may be that the poet had this word 'Vidushî' and a pun connected with it in view. The word is derived from vid, to know, but if for the sake of pun it is read as Vi-dushî it may be *forced* to mean 'she who censures much', as the root 'dush' means not only to be faithless but also to censure or blame; and this shade of meaning may be clearly detected in *S*akuntalâ's censuring Dushyanta for his faithlessness. I say *forced* because in making puns of words poets both Vedic and Purâ*n*ic have cared more for similarity of sound than for strict grammar. The moment Dushyanta knows *S*akuntalâ to be his wife Vidushî, in the sense of 'the Lady of Knowledge', he thereby reveals himself to be Vidvân, knower, grammatically the masculine or husband of Vidushî.

Page 85, about the river Mâlinî being japa-mâlâ or rosary. The Mahâbhârata, Udyoga-parva 117 (stanzas 8—17) says that king Divodâsa loved Mâdhavî in the same manner as certain other great personages of old loved their wives. Among those names is mentioned Vasish*th*a as the husband of Aksha-mâlâ. Aksha-mâlâ means a rosary. So, Vasish*th*a's loving her means his loving his prayer. If one poet took the rosary to be the spiritual wife of the knower, another poet was free to depict her as the running stream of knowledge.

Page 101, about Nishâda Mahodaya being really the Brahmâ priest in Tri*s*añku's sacrifice. I have since come across a Vedic expression which seems to have suggested the riddle. The Brahmâ priest is seated to the south of the sacrificial fire, as the Vedic saying is:—'Brâhma*n*am dakshi*n*ato nishâdya':—'seating the Brâhma*n*a (i.e. the Brahmâ priest) to the south' (Taitt. Sam. VI. 4, 9, 2; also Taitt. Br. II. 2, 1, 4). The riddle of Mahodaya's

change into a Nishâda seems to have arisen by the similarity in sound of nishâdya to nishâda.

Page 103, about the riddle of the Soma creeper of the drink of immortality being m*ri*ta, in the sense of 'that which is beaten and squeezed.' I may quote *R*ig Veda I. 164, 30, which says :—"The Living (Jîva*h*) moves by the powers of the Dead (M*ri*ta*h*); the Immortal is the brother of the Mortal." That there is some paradox in this is evident from the fact that this verse is found in the Vâmana Sûkta (I. 164), which seems to be a collection of riddle-like verses throughout. Mr. Griffith takes the Living and the Immortal to be Agni. So, Agni's brother, who gives power to him, must be Soma, the exhilarating drink. He is m*ri*ta, by being the extract squeezed out. The Taitt. Br. II. 7, 4, 1, says about Soma: 'Hato hyesha*h* abhishuto hyesha*h*':—'beaten or killed is he, pressed is he.'

Page 107, line 27. The essay mentioned is not in this volume. It will be printed in the second volume under the name 'Arundhatî.'

Page 198, Line 17. Omit the words "in subsequent time." Even in the *R*ig Veda quoted at p. 194, Sara*n*yû seems to mean 'she who ran away', leaving the Two, the twin Asvins.

Page 201, lines 34—36. See page 296 about the reason for Saturn becoming the son of the sun.

Page 203, line 32. Kavya seems to mean 'worthy of praise by poetry'. The dîrgha form Kâvya-pitara*h* occurs in Ai. Br. VII. 34.

Page 207, lines 1—9. The leg or foot becoming mere bleached bone whose colour is white, may be taken to

indicate that Yama, the moral governor, is white, pure, in *karana*, conduct, vide Addendum to p. 54 about Kalmâsha-pâda. Also, as already stated, the long enduring fleshless bone indicates immortality.

Page 236. Add to the second para, which is above the phenomenal explanation, these words:—The Bráhman ascetic seems to represent the pure nature of the soul, and the robbers the evil desires that offend against the laws of God and conceal themselves in the hut—the soul's body. The soul by intense contemplation realizes God as its Kshatram, strong Regal Power in the shape of the King, and gets the robbers killed and itself firmly fixed to Brahman as its Knowledge. See the concluding portion of the essay on Creation about the knower's Brahma-kshatram.

Poges 237—239. The story of Mândhâtâ occurs also in Mahûbhárata Vanaparva, 126. There Yuvanâsva has the patronymic of Saudyumni (son of Sudyumna). Being childless he placed his kingdom in charge of ministers and retired to the forest becoming Âtmavân, fixing his mind on the Self according to the *Sâstras*. There *Rishi* Bh*ri*gu and other Brâhmans performed an ish*t*i for getting an Indra-like son for him and kept sanctified water. He felt very thirsty and drank it in the night when the Brâhmans were all asleep. He thereby became pregnant and carried for 100 years, at the completion of which a child of solar splendour burst forth from his left side, and it was marvellous he did not die by the bursting of the side. Indra came to see the child and put his pra-desinî finger in the child's mouth, saying to the gods 'mâm dhâsyati':—'he will suck me'. So the child became Mândhâtâ.

The explanation of this is the same as at pp. 238 and 239. As the object is to get an Indra-like son, the period of 100 years is probably an allusion to Indra's name

*S*atakratu. Supposing Indra performed his kratus at the rate of one per year, the full essence of his *S*atakratutva comes at the end of 100 years. I have quoted the texts of the *Khândogya* about the Âde*s*a of Self. But I have since come across an Âde*s*a, taught by Indra himself to king Divodâsa's son Pratardana in the Kaushîtakî Brâhma*n*a, where Indra says:—Prâ*n*o 'smi prajñâtma tam mâm âyur am*ri*tam ityupâsva:—'I am life, the Knowing Self. Study and attain Me as Immortal Life.' It appears to me that the Purâ*n*ic story has taken the 'mâm' for its Mâm-dhâtâ from this Âde*s*a or Upade*s*a of Indra, who thus, in the Kaushîtakî Brâhma*n*a, occurs as the Supreme Self, whom the knower is to realize as his Life, Self. As the left is the side of the heart, the Self as Son of the purified heart bursts forth from the left side.

Page 257, about the two wives of Kasyapa. Vide the concluding part of the essay on Creation about the paradox of attributing man's karma to the Creator.

Page 259, note, last sentence:—"In the stories about Rudra, it will be seen he cuts off his Liṅga." About cutting off the Liṅga vide p. 510, where I have explained *S*iva-Liṅga to mean the Self. No Samsaric liṅga can beattributed to *S*iva. In his case the *fall* of the Liṅga is the free *flight* of the Self. In the case of man, if he makes his selfish self to fall down from him, he would make his true Self, the unselfish Self, to fly as the high soaring Bird of Sacrifice.

Page 269, lines 19 and 20. The sentence to be altered thus: The sweet fruit which the Supreme Self eats is His enjoing Himself as Joy, which is His own aspect as the all-loving Self that has made a bhâga, distribution, of Himself, *completely* to every soul.

Page 271, lines 14—18. The rendering of the verse may be corrected thus:—

He who knows his Self to be separate (from the Brahma*k*akra or phenomenal world spoken of in the first half of this verse) and also (knows) the Councillor (the Supreme Self), will get immortality, being made happy by Him.

Page 296 about the planets. In the Preface to his first edition of *Ri*g Veda, Vol. IV. Prof. Max Müller says:—

"The next calculation of Bentley's shows his ingenuity as much as his want of critical caution. The names of the planets on which he builds his theory are believed to be of very modern origin, or, at all events, they have never been met with as yet either in the Vedas, or in any of the early productions of Sanskrit literature. Nevertheless, if the calculations are right, the coincidence between these modern names and the ancient astronomical facts to which they owe their origin, is all the more interesting and requires an explanation at the hands of experienced astronomers. Daksha, says the legend, gave his twenty-seven daughters, the *lunar asterisms, to the moon.* From the union of the daughters of Daksha with the moon, the ancient (?) astronomers feigned the birth of four of the planets, that is to say—Mercury from Rohi*n*î; hence he is called Rohi*n*eya after his mother. *Mag*hâ brought forth the beautiful planet Venus; hence one of the names of that planet is Maghâbhû. The lunar mansion Ashâ*dh*â brought forth the martial planet Mars, who was thence called Ashâ*dh*âbhava; and Pûrvâ-phalgunî brought forth Jupiter, the largest of all the planets and the tutor of the gods; hence he is called Pûrvâphalgunîbhava: the moon, the father, being present at the birth of each. The observations here alluded to are supposed by Bentley to have been occultations, because they are not made in the time of a single revolution of the moon, but take place in the space of about sixteen months, from 19th August 1425, to 19th April 1424 B. C; and *this idea of the observation* being confined to occultations is supported by Saturn not being included, because that planet was then out of the moon's course. These occultations would refer us to the years 1424—5 B. C., thus *corroborating* the result of the observation of the colures."

It is not clear from what Purâ*n*a or work the legend was taken. Excepting the name of Rohi*n*eya for Mercury, a name the probable origin of which I have explained

in another manner (p. 211 *ante*), the names of Venus, Mars and Jupiter as Maghabhû, Ashâ*dh*âbhava and Pûrvâphalgunîbhava respectively are not mentioned in Amara. They are mentioned in subsequent lexicons and incorporated in Âpte's Dictionary. What Amara says about Venus and Mars viz., that they are respectively Bhârgava, son of Bh*r*igu, and Mahîsuta, son of the earth, clashes with the legend in question.

About Venus being a Bhârgava, his name does not occur in the geneology mentioned in Mahâbhârata I. Adhyâyas 5—8, where we find that Bh*r*igu who is the son of Brahmâ and is born from the fire of Varu*n*a's sacrifice, has *K*yavana as his son, Pramati as grandson, and Ruru as great-grandson, whose son is *S*unaka. But further on in Mahâbhârata I. Adhyâya 66, commencing with stanza 24, the geneology is given in another manner, with Venus prominently mentioned thus:—'Bh*r*igu sprang forth from the heart of Brahmâ. Bh*r*igu's son is Kavi, also called *S*ukra and Kavisuta (son of Kavi or poet, equal to the name Kâvya), who is the Graha, planet, coursing in the world (in the sky), being appointed by Brahmâ, to indicate (by his movement) the coming or not coming of rain and the happening of calamity or happiness, and who is Yogâ*k*ârya, the teacher of Yoga, and a very learned Brahma*k*âri that became Guru to the Daityas and also to the Suras (Devas). He being so appointed, Bhrigu begat another son named *K*yavana, whose son was Aurva, and Aurva's son was *R*ishîka, his grandson Jamadagni and great grandsons Para*s*u-Râma and others'.

The idea expressed here that Venus *S*ukra, the guru of Asuras, was also the Guru of the Devas whose Guru is B*r*ihaspati, is a strange one. The commentator explains it by saying that *S*ukra, the Guru of the Asuras, by the power of his Yoga, doubled his body and became Guru of the Devas also, and that it is said so in the Maitrâya*n*îya (Brâhma*n*a ?), the text of which as quoted by him is:—

"Brihaspatirhi Sukro-bhûtve 'ndrasyâ 'bhayâyâ 'surebhyah kshayâye 'mâm Avidyâm asrijat."

'Brihaspati, for the protection of Indra and the destruction of the Asuras, became Sukra and and created i.e. sent forth this Avidyâ.'

This identity of Brihaspati with Sukra or the latter's being another form, as it were, of the former, may be due to both Brihaspati and Usanas (Sukra) being called Kavi in the Rig Veda (II. 23, 1, and I. 130, 9, quoted at p. 276 *ante*), and also to the fancy of the moon who shines with reflected sunlight being as it were another form of the sun; and since, as I fancy, Venus Usanas and Jupiter Brihaspati were looked upon as respectively moon and sun in miniature, the idea derived from the originals accompanies their miniatures also, viz., that the one is an image of the other—a fancy the force of which may also be derived by the two bright planets being so similar to each other in apparent magnitude as the one might be mistaken for the other. The idea expressed in the text that Sukra supports the cause of Indra seems to be derived from the Rig Veda I. 51, 10 and 11, and I. 121, 12, quoted at p. 275. The further idea that he created or sent forth Avidyâ for the destruction of the Asuras may be explained thus:—Sukra is one of the names of Agni, whose light is seen well in Night, who is called Âgneyî. As fire Agni sends forth smoke away from him when he begins to blaze well, the nightly darkness, the metaphor for Avidyâ, ignorance and sin, is as it were the smoke that was driven forth far all round when he blazes, and this her being driven forth is the riddle or paradox of her issuing from him, vide the riddle of the Asuras springing forth and thereby becoming parâbhavan (p. 446). In other words what is outwardly put as Avidyâ's srishti or prabhava, issue or birth, from Sukra, is really her parâbhava, the being driven out and defeat, from him. Then, we are simply to metamorphose Agni as the moon, to whom the nightly darkness is as it were

smoke, but who really is the cause of its parâbhava, defeat. And then we are to transfer all this trait to Venus, the miniature moon. The lesson taught is that the godly *S*ukra drives out Avidyâ and thereby makes Indra the fearless conqueror and that the Asuras who are the powers of darkness and sin and who take up the cause of the driven out Avidyâ are destroyed by the Devas. This text, which I had not seen when explaining *S*ukra and Devayânî of the story of the Mahâbhârata, goes to support my theory that *S*ukra's daughter Devayânî is Avdidyâ in the second part of her story as explained at pages 297 and 298. As a paradox she has her prabhava, issue, from him, but really it is not prabhava but parâbhava, defeat, vide p. 297, about his nîti by which she is out-witted.

So much about the strange idea of *S*ukra being the guru of the Devas also. According to the Aitareya Brâhma*n*a III. 34, quoted at p. 478, by offering Prajâpati's Retas (the holy Retas of Mind) into the sacrificial fire there sprang forth Âditya (the sun), Bh*ri*gu, the Âdityas, Aṅgiras and B*ri*haspati. In describing the same sacrifice as Varu*n*a's sacrifice, the Mahâbhârata, Anu*s*âsanaparva, Adh. 85, says that when the Retas of Brahmâ (Prajâpati) was put into the fire three persons sprang forth from it viz., Bh*ri*gu, Aṅgiras and Kavi and were adopted by Varu*n*a, Agni and Brahmâ respectively; that Bh*ri*gu had seven sons including *K*yavana, Aurva and *S*ukra; that Aṅgiras had eight sons including B*ri*haspati; and that Kavi had eight sons including Kavi, Kâvya and U*s*anas. This account seems to make the synonyms Kavi, U*s*anas and Kâvya as distinct personages. However varying these accounts are, in none of them do we find that *S*ukra and B*ri*haspati are the sons of the moon, and moreover the idea of B*ri*haspati being the son of the moon is against the popular legend found in many Purâ*n*as (p. 210) to the effect that the planet Budha was born by the union of the moon with B*ri*haspati's wife Târâ.

The Vedic idea is that the universe was *srishta*, sent forth, from the sacrifice of Visvakarman when He offered Himself into the fire (p. 408) and the same mode of creation is indicated in Purusha's Sacrifice according to the Purusha-sûkta (pp. 427—432). The springing up of the sun, &c., by the sacrifice of Prajapati's Retas in Varuna's sacrifice illustrates the same idea. As the Orion represents the sacrificial ground of the Devas, with Aldebaran Rohinî as their Vidyâ, it is ablaze with celestial sacred fire, the sun, when the latter comes in *conjunction with it*; and so, taking Jupiter and Venus to be the sun and moon in miniature, the beliacal rise of each of the other planets Mercury, Saturn and Mars at a time when the sun is in conjunction with Orion is its rise or birth from sacrifice, and this idea may be detected in the Purânic stories about their birth, thus :—

(1) The autumnal full moon comes in conjunction with Rohinî as if loving her, and she is fancied to conceive of him. She goes back to the sun *Brihaspati*; and the planet Budha Mercury is there given birth to and rises heliacally *as if he is the son of both—of the moon in point* of swiftness, of the sun by being always near him (pp. 211 and 296.)

(2) The same Rohinî as Samjñâ leaves the Dawn Savarnâ with the sun, and *Sani* Saturn is one of the sons born from her heliacally (p. 199); and the reason of his being the son of the sun is that he is slow (p. 296).

(3) The reddish colour of Angâraka Mars having led to the fancy of his being the son of the earth, it was easy to find for the latter a husband in Vishnu; for the Bhû-sûkta calls the earth Vishnu-patnî—an idea due I think to the earth being meant for mother altar while Vishnu as Sacrifice is her husband (p. 514). I have heard a legend to the effect that when Vishnu as Yajña-Varâha or the Boar of Sacrifice came in contact with the earth in bringing her up from the Pâtâla, she conceived of Vishnu's

tejas, light, and brought forth the planet Mars. Vishnu's bringing up the earth is a very ancient idea alluded to in Vedic literature and elaborated in all the popular Purânas, in none of which, so far as I know, the birth of Mars is mentioned. But the legend must be in some Purâna, making the old story of Vishnu and the earth to accommodate for the birth of Mars, in the same manner in which Saturn, not mentioned in the *Brihaddevatâ*, is accommodated by the Harivamsa in the story of the birth of the Asvins (pp. 198 and 199). Now, the sun is one of the forms of Vishnu, and Orion is the celestial earth or altar, with which he comes in conjunction and the heliacally risen Mars is their son.

The heliacal rise of these planets is a familiar phenomenon. The heliacal rise of each of them at a time when the sun is in conjunction with Rohinî or Orion need not have been witnessed in a single lifetime but might well be presumed to have occurred at one time or other; and the object of selecting Rohinî or Orion seems to be to teach the idea that shining heavenly objects like the planets doing their unerring circuits should be looked upon as children of Vidyâ or Sacrifice. So, man should be a child of Sacrifice and shine in conduct by steadfastly doing his duty.

Poets are free to fancy the planets to be the children of either the sun or the moon. The moon, though really very small, is, by his apparent size, the lord of stars. The occultation mentioned is not simply the moon's conjunction with any planet by coming alongside of it. It means the complete hiding of a planet from sight by the intervention of the moon in the course of the latter's passing under the former. This is a rare phenomenon, and when the planet, hidden for a few hours, emerges from the moon, the poetical fancy is as though the planet by so emerging from the moon became the moon's añgaja, son, at a time when the moon had for his wife that asterism with which he then happened to be in

conjunction. If the legend about the four planets Mercury, Venus, Mars, and Jupiter arose so far back as 1424 B. C., when the occultations are stated to have taken place, the question is why it did not find a place in our popular Purâ*n*as. May it be that a clever Indian astronomer of, say, the sixth or seventh century A. C., calculated the movements of the planets backwards and found out the occurrence of so many occultations that took place within a single year and that then the legend in question arose?

But if we take Ka*k*a to be the planet Budha Mercury in disguise, the popular story (p. 285) of his going into *S*ukra's belly is capable of being so read as to mean Mercury's occultation by the moon, in illustration of a Vedântic esotery underlying the story. The reason for conjecturing Ka*k*a to be identical with Budha is that Budha is claimed by the sun B*ri*haspati and the moon each as his own son, and that likewise Ka*k*a, the son of B*ri*haspati, becomes the son as well of *S*ukra, the moon. Solar light is poetically the son of the sun, and of the moon also as the moonlight is solar light reflected. Being near the sun and for the most part merged in solar light as if being one with it, Budha is as it were the nâkshatra or permanent form of solar light. As the sun is the emblem of God as Father, so, taking his son Budha to represent His glorious Antaryâmî Son, Who loves all creatures as Himself, the moon is made to take him in by occultation as if He is the richest spiritual food. By reason of Budha's nearness to the sun, that planet's occultation by the moon can only take place either towards the *end* of the dark fortnight or the *beginning* of the bright. To suit the idea of death by the bursting of the belly, which in the case of the moon would denote the new-moon-day phenomenon, the occultation must be put towards the *end*, say the 14th day, of the dark fortnight, at a time when the planet Budha is in the region of the moon's own asterism, Orion M*ri*ga*s*îrsha, which represents

the celestial Soma drink. Thus the Antaryâmî is mixed in the sacred drink and taken in on the 14th day of the dark fortnight and on the next day the moon *S*ukra dies but his soul is fancied to have risen heliacally in the form of the brilliant planet Venus-U*s*anas, the moon in miniature. It is for astronomers to find out whether such an occultation of Mercury by the moon in conjunction with the asterism M*ri*ga*s*îrsha, at a time when the heliacal rise of Venus nearly coincided, ever took place. Even if there was no such occultation, still that new-moon day which takes place when the sun is in the region of Aldebaran and Orion, with the planet Mercury in the embrace of solar light, is quite sufficient to give rise to the fancy that the moon drank the drink Budha, the Enlightened, and became the bright planet Venus.

Page 298, line 29. About Vi*s*vâ*k*î, the Taitt. Mahânârâyana Upanishad (Anuvâka 37 in the Drâvi*d*a-pâ*th*a) addresses Medhâ Devî, the goddess of intellect, as being Vi*s*vâ*k*î, who lovingly comes to the knowers (jushamâ*n*â na*h* âgât) and loved by whom one becomes a *R*ishi and Brahmâ and obtains Wealth.

Pages 320 and 321, about the Seven *R*ishis being the two eyes, two ears, two nostrils and the mouth, all in the head and called Prâ*n*as, Bhatta Bhâskara also attaches the same significance to the Seven *R*ishis that are mentioned in the expression:—"*S*ivo me Sapta *R*ishîn upatish*th*asva"—(Taitt. Sam. III. 2, 5, 3):—'O (Indra)! Being propitious, attend upon my Seven *R*ishis.' He says:—"Madiyân Sapta *R*ishîn arishitrîn prâ*n*ân *s*îrsha*n*yân, dve dve *k*akshushî *s*rotre nâsike ekam âsyam iti, tân upatish*th*asva". See also. p. 249 about the seven *S*îrsha*n*ya-prâ*n*as.

Page 373, lines 19—26. Hari means many things—tawny colour, lion, monkey, &c. Haryaksha is lion, having eyes

of tawny colour, and Hari means monkey also; the verbal puzzle is that Markaṭalokana is Haryaksha.

Page 507, about Siva's Liṅga, which I have identified with the Supreme Self Purusha and which becomes so great as to be limitless.

The Katha Upanishad II. 6, 8 says:—

Avyaktât tu parah Purusho
vyâpako 'liṅga eva ka;
Yad jñâtvâ mukyate jantur
amritatvam ka gakkhati.

Purusha is higher than Avyakta. He is all-pervading and has no liṅga, symbol. Knowing Him, man will be liberated and get immortality.

This verse seems to have contributed to the making of the story of the Vâmana-purâna. The second word in the second line can be read either as aliṅga or liṅga. Saṅkara, in his commentary, reads it as aliṅga and there can be no doubt that it is the correct reading, though there may be a difference of opinion as to what aliṅga means here, whether entirely nirguna, without quality, or saguna, having infinite goodness, incapable of being described as *so much* by any symbol or metaphor. Our story indicates that the author of it reads the word in both ways, with his own meaning of it. Siva who is Purusha is aliṅga, without sex, taking it to symbolize man's Karmaic selfish and beastly nature. The pure Purusha is without it, as is clear from its fall—from the Rishis' realizing Him to be without it. But is not this a contradiction, for He had it before it fell, and therefore He is not aliṅga but Liṅga? Thus questioned, the reply is:—Very well, take Him to be a Liṅga whose *fall* is *flight* and whose vyâpti, pervasion, is limitless and infinite; if you realize Him to be such a Liṅga, you at once distinguish Him from the sex and say He is 'Neti Neti', 'not so, not so' i.e. He is not the sex liṅga: He is aliṅga, without the so called manliness of the

beastly world and yet He is Liṅga, infinite spiritual manliness.

The *R*ishis of the story, taken as the senses, are the means by which the soul jîvâtman draws knowledge or ideas of things (p. 263). In bringing in the ideas of things, the senses should be so educated as to bring in always the idea of the Infinite Supreme Self immanent in all things, the Formless in all forms, the spritual Beauty which the knower sees in them. It is in this higher sense that the Self is the Truth of the senses, the Truth they ought to find in all things. The Supreme Self in the heart is the Great Sannyâsin or Ascetic who has made a tyâga or gift of Himself to each and all of us. His Satyakâma desire and bhikshâ or begging of alms is this: 'O Soul! do not keep thyself away from Me; realize Me as thy true Life, Self, and make a gift of thyself to Me.' When this realization becomes complete, which will be when the jîvâtman renounces all selfishness and loves all creatures as himself, the Supreme Self reveals Himself, gets his bhikshâ or alms and is shown to be the Infinite Food or Joy of the jîvâtman.

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